



**Universidade  
Europeia**

LAUREATE INTERNATIONAL UNIVERSITIES

2018

**RONJA PANHOLZER PERSPECTIVES ON UNCERTAINTY  
ANIMATED DOCUMENTARY PROJECT**





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Projeto apresentada ao IADE – Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design e Cultura Visual realizada sob a orientação científica do Doutor Flávio Almeida Professor (*auxiliar*) do IADE.





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## palavras-chave

Cultura Visual, Cinéma, Animacao 2D

## Resumo

Este projecto trata-se de uma abordagem interdisciplinar que combina métodos de investigação social com produção de documentários e animação tradicional. O resultado culminou num filme de 50 minutos, que conta a história de cinco mulheres que imigraram para Portugal por escolha e, ainda assim, assumiram uma situação incerta durante esta jornada. Aqui, falam sobre as suas experiências passadas, assim como sobre o presente, enquanto a animação ajuda a que o público se sinta conectado emocionalmente às suas histórias. “Incerteza” é o problema principal que estas mulheres discutem no contexto de imigração para Portugal.



## Keywords

Visual Culture, Cinema, Documentary, Animation

## Abstract

This project uses an interdisciplinary approach of combining social investigation methods with documentary filmmaking and traditional animation. The result was a 50-minute movie telling the story of five women who migrated to Portugal by choice and yet embraced an uncertain situation during this journey. They speak about their past experiences and the present while animation helps the audience to emotionally connected with stories. "Uncertainty" is the main issue these women discuss in the context of migration to Portugal.



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# **1. INTRODUCTION**



I have always been fascinated with stories. When I was eighteen years old and I did not know which academic path to pursue, I decided to take a gap year and travel instead. I know many people, famous writers and artists who instead of starting to study at a university institution travelled and got to know different cultures and themselves first. When I came back, I inscribed for a bachelor course in Social & Cultural Anthropology, hoping, that it could take me to many places in this world later on. However, when I finished my bachelor's degree I was lacking creative solutions to deal with the knowledge I wanted to transmit. That is why I then decided to continue a master's in Design & Visual Culture. Taking this former academic base into account, my final project for the master's course has to be understood as an interdisciplinary approach. In this context, I am creating a documentary which deals with a problem of increasing importance in current times. This documentary is sequentially animated and therefore can be considered as part of contemporary Visual Culture, as well as part of the recent evolved genre „animated documentaries “. This research paper provides an insight into the literary research which I conducted beforehand; it describes definitions of the specific areas, as well as brief historical overviews of techniques and developments. The literary part therefore covers basic knowledge of “documentary cinema”, “animation” and “animated documentary”. The second part deals with Narratology or Storytelling which is important for both areas: documentary, as well as animation but it differs from each other because the two disciplines follow a different approach and therefore also a different way of telling a story. In this section I also present a simple graph showing the structure of my interview situations in a visual way. Defining this was important, because structure (even in non-narrative films) is a crucial element when making any video or movie. This structure could be either based on narration in a spoken or literal sense, but it could also be arranged by aesthetics and visual elements. In my case I kept a simple structure of documentary cinema, combining it with animated sequences to highlight certain aspects of the narrative. After this part I discuss two case studies in detail, namely “Feeling my way” – a short live-action animated clip by Jonathan Hodgsons and “An Eyeful of Sound” – animated documentary by Samantha Moore. They vary in terms of style but are both relevant to my own project because they functioned as a great source of inspiration. Analysing case studies in detail was meaningful as it helped me understand the rhythm of

animated sequences. Due to the relevance of visual inspirations some examples will be displayed along with the analysis. The next part explains the methodology which was used to create the whole project; the theory and the actual creative process. The fifth part finally introduces the final project; study setting and ideas behind the development, hypothesis and creative outcome. In the next section reflections and limitations are discussed. This part is important for future endeavours as it helps to understand how to avoid mistakes in the future; it shows what worked well and what didn't.

This master's project should be visually appealing and at the same time transmit empathic narration. From a personal point of view, it represents a challenge – a challenge to improve my abilities in terms of style, but also to find a way to translate verbal information into visual language and lastly to familiarize myself with traditional concepts of the theory of animated documentary. In order to create this documentary, I defined a common societal experience, which I describe as a „feeling of uncertainty “. This feeling of „uncertainty“ consists of both, internal, as well as external factors. Examples of the former could be feelings of struggle, failure, stress, competition – all those psychological experiences which trouble our mind and have increased due to a society that has grown apart and celebrates individualism and isolation. The latter derives from uncertain job markets, difficulties in finding a decent place to live in, financial worries and so forth. I strongly believe it is not possible to separate one from another as these experiences seem to be mutually interactive.

Since this state seems to be a broad range of different experiences, it is important to define an area in which its influence can be observed. I decided to focus on women, who moved to Lisbon, away from their home, somehow embracing this uncertain situation of being in a completely new environment, within a new culture, a different employment market and maybe even without prior knowledge of the Portuguese language. The focus on women was a result of my reflection about my own position in society and how to overcome the feeling of uncertainty. First, I knew it would be easier for me to relate to women and their issues. Secondly, women tend to be more prone to “uncertainty” due to their high sensitivity and perception which make them experience these struggles more intensely. We know that our society still is based on patriarchal limitations and women still play a second role in domestic, but

also public affairs. However, many women want to break free from this attributed status within society and they decide to start a journey on their own as a means of liberating themselves from the expectations that constrain them in their environment. The women are of different age groups, which is important because it is my goal to show that age does not really play an important role when it comes to experiencing this state. It might affect the way how people respond to the situation, but the situation itself stays the same. Following this assumption, I believe in the power of perspective, inviting the audience to be confronted with various perspectives thorough the interviews, as each subject has their own point of view, their own past and character. The goal of this project is to create a social awareness about difficult emotional topics, such as anxiety, depression, the feeling of not-belonging, the search for a home, or simply the struggle of everyday life. In the end, this project is a self-reflexive journey through my own experience combined with the experience of the women being interviewed. The animations are important, because they add feeling to the situation, allowing the viewers to imagine beyond the spoken words.





## **2.LITERATURE REVIEW**



## 2.1. Definitions of Documentary

Documentary as a form of cinema, has been well explained by many different academics and practitioners and the most renowned among them will be mentioned in this chapter. In fact, it is not easy to categorize documentaries due to their broad range from being entertainment on the one hand, to models which focus on “telling the truth” about social events on the other. Nevertheless, there are certain characteristics which apply to all those models. In his book “Introduction to Documentary”, which was released in 2010, Bill Nichols created a simple graphic chart to facilitate a categorization in this matter, where he distinguishes between fiction and non-fiction movies and reserves the middle space for three hybrid-modes which are the “docudrama”, the “neorealism” and “mockumentaries”.

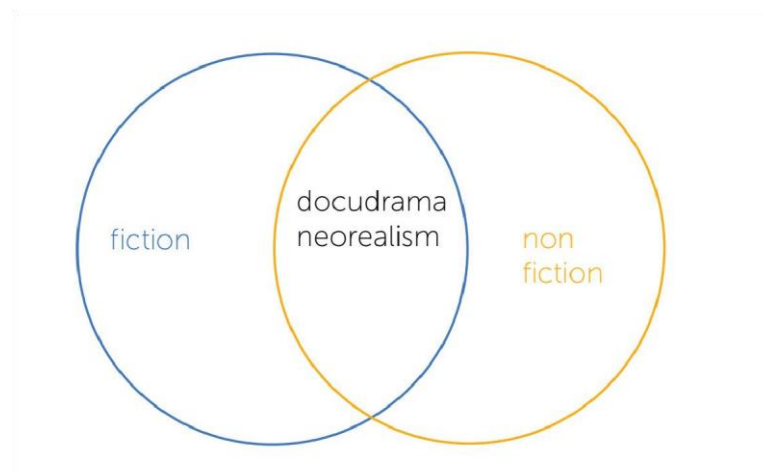


Figure 1 Graph ; Bill Nichols - Introduction to Documentary (2010)

Nichols sees *documentary* as a genre of cinema and as part of non-fictional movies, which describe actual situations, involving real people and their stories. The documentary tradition relies on being able to convey the impression of authenticity by addressing questions or issues concerning our world. “Documentaries offer us new views of our common world to explore and understand.”(2010:2) However, even documentaries are just a representation of the real world, they are a construct and shaped by the filmmaker himself. In other words, documentaries should not be

regarded as documents – they refer to facts and real-life events, but they are interpretations of those experiences.

Every filmmaker should be aware of his/her own situated knowledge, the societal and personal biases that shape the perspective being transmitted. Supporting this idea, Filipe Costa Luz, professor at Universidade Lusófona, reminds us that documentaries are full of subjectivism as they display a subjective relation to the object being documented. He paraphrases Vivian Sobchack: “Documentary is less a thing, than an experience.” (2016: 43) Jessica Susan Hann, a graduate from Montana State University, defines documentary as “a film which is about the real world rather than a world wholly imagined by its creator.” (2012: 08) This is a valid statement, which also confirms the separation between Fiction and Non-Fiction according to Nichols, as previously seen. Although documentary operates as a representation, it deals with issues of the real world we live in. A definition of documentary, which seems to be quite suitable and interesting due to its focus on the creativity involved within the process, can be found in “Documentary - A very short introduction” by Patricia Aufderheide. She refers to Robert Flaherty who described “documentary as an artistic representation of reality.” (2007:3) In addition to this definition, Anabelle Honess Roe (2011:4) cited a very similar statement by John Grierson defining documentary as “the creative treatment of actuality”. According to this and the above-mentioned definitions, it is the goal of documentary cinema to pose questions or address issues of our current situation in the world. By doing so, the filmmakers represent the interest of others; the people involved in this process. They fulfil this task either by giving their social actors a voice to speak for themselves, but also by participating in the process.

To sum up, *documentary* is a well-established genre of cinema, which deals with real people and issues of either political, environmental or societal importance. It is usually considered to be a non-fiction film, which means that events are experienced and observed, rather than staged or invented. As text, documentaries are representations of facts and stories, which means they are also constructed themselves. Depending on the chosen documentary mode, filmmakers represent the issue in the interest of their subjects, either by giving them a voice to speak up for themselves or sometimes also by participating in the process. Documentary cinema

relied on transmitting a notion of truth, which firstly depends on the authenticity of the images (which itself is a critical point and will be displayed in another chapter under “crisis of representation”), and secondly on the perception of the viewer. Finally, documentaries are part of Visual Culture, which means they are part of an artistic realm that gives space for a creative engagement within the process.

## 2.2. Definition of Animation

According to the “Design Dictionary” the word animation derives from the Latin word *animare* which means to “give breath to” (Erlhoff; Marshall: 2008:23) In the “Fundamentals of Animation” by Wells we find another accurate definition, following Liz Faber's and Helen Walter's suggestion “animation may be found in 'occupying a space' between filmmaking, art and graphic design.” (2006:7) Norman McLaren, a Canadian experimental animator from the “Golden Era” defined animation as “not the art of drawings that move, but the art of movements that are drawn.” (Honesty Roe. 2011: 5) In its early days of use, animation was mostly used for (children's) entertainment, but also for propaganda, educational purposes and advertising. Those early attempts of animation, such as “Gertie, the dinosaur” by Windsor McCay in 1914 or the “Out of inkwell Series” in the 1920's and other productions of that time created fictional worlds with memorable characters. Animations were associated with fictional worlds, but due to its ability to express things clearly and even to express feelings or talk about past events and share memories, the emergence of a new genre such as “animated documentary” was a more or less foreseen progression. „[...] that animation was early seen to have a unique representational function for the non-fictional moving image, one that could not be fulfilled by the conventional live-action, photographic based alternative.“ (ibid. p.7) Over the time many different techniques and styles of animation practice appeared; such as the traditional CELL- animation, puppet animation, Claymation and three-dimensional computer generated animation (CGI). Before explaining these different styles in more detail, a brief historical overview on animation will be given.

### 2.3. Brief history of Animation



Figure 2 Robertson's Phantasmagoria am Cours des Capucines in Paris, 1797

With the invention of the “magic lantern “, whose origins have been attributed to the 15<sup>th</sup> century Italian inventor Giovanni Fontana, it became possible to project images one at a time and create an illusion of movement. One of the first people to make use of this device was Etienne Gaspard Robert „Robertson“ in the year 1798. He introduced his spectacle called “Phantasmagoria“, which means “the summoning of ghosts“. Robertson improved the classic magic lantern and built his own invention , the “Fantoscope“. This device, which used multiple lanterns and introduced sound, was equipped with wheels and allowed a smoother transition from one image to another. He went on to project these images in different cities, such as Paris, Vienna, Berlin. The intention of this spectacle was to give the audience an impression of the supernatural; demons, ghosts and so forth. From the first implementation of the “magic lantern“, various similar inventions emerged in the years between 1820 and 1977. Due to its limited ability to be only viewed by one person at a time those early inventions were usually referred to as toys rather than artistic artefacts. The Thaumatrope is probably the simplest version of two images on both sides of a small disk, which has two strings attached on the sides. When pulling the strings, the disk would turn, creating the illusion of being only one single image. This invention is credited to Sir John Herschel and John Ayrton Paris in the year 1824.

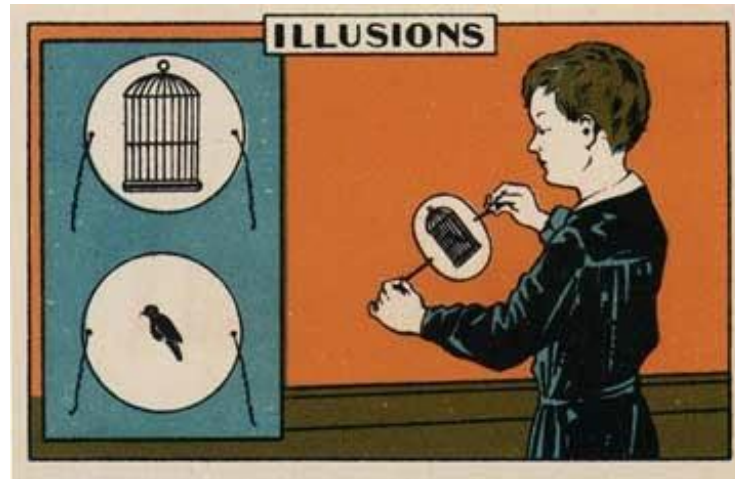


Figure 3 The classical example of a Thaumatrope showing a bird in a cage.  
When quickly twirling the strings, the two images appear as one.



Figure 4 „Phenakistoscope“ (1831) Museum History of Sciences,Gent

The predecessor of the Zoetrope was invented by the Belgian Joseph Plateu and the Austrian Simon von Stampfer. It was called „Phenakistoscope“and it was very easy to build. The movement of the drawings could be viewed through little cut out holes in the paper when looking through a mirror.

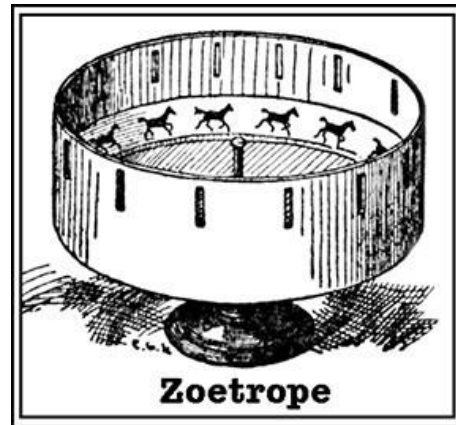


Figure 5 „Zoetrope“ George Horner & Stampfer, 1834

The Zoetrope, however more famous than his forerunner, was the best-known animation device. Different was the shape, as Zoetropes came into a cylindric form, whereas the same cut out holes provided sharp display of the various images being rotated. One of the most famous pictures sequences were taken by photographer Eadweard Muybridge showing a galloping horse.

Finally, in 1877, French photographer and teacher Charles Reynaud introduced the “Praxinoscope“, which soon replaced the popularity of the “Zoetrope“. Following the same principles as the other inventions, the Praxinoscope additionally used mirrors to decrease images distortions when moving.

## 2.4. Different types of Animation

### 2.4.1. Stop Motion

This type of animation was used in different productions from puppet animation, to clay motion, paper art, collage, music videos, but also in Live Actions, such as King Kong and Star Wars. The process is very time consuming, but the principle of work is simple: the illusion of movement is created by slightly moving the position of objects from one picture to another. The concatenation of images then creates a moving effect. In other words, every taken picture is one frame of a moving sequence. One of the most famous examples of clay motions are “Wallace and Gromit“ produced by the Aarmand Studios in the UK.





Figure 6 Wallace and Gromit, Nick Park, Aaarmand Studios

An important example of European Stop Motion is the series of experimental films of Czech animator Jan Svankmajer. His style truly cannot be compared to any other artist as he combines different materials and techniques, such as collage, puppets, real objects like stones and water and even real footage.



Figure 7 Still from "Alice" ,1987 by Jan Svankmajer

Another different example of Stop Motion are Cut-out-Animations whereby "Silhouette animations" are one of the more complex types of this category. Lotte Reiniger, a German artist from the 20<sup>th</sup> century became well known for her creation "The Adventures of Prinz Achmed" (1926). This type of animation usually uses flat characters, created of paper pieces of textiles, but in our current times it can also be computer generated vector graphics. In the case of Reiniger's Silhouettes the characters would be cut out of paper and have certain anchor points where feet or arms could move their positions.

#### 2.4.2. CELL Animation

This type of animation usually is referred to as traditional type of animation, where every frame is hand drawn one after the other. This usually happened on transparent paper; the celluloid, which worked like the “onion skin“ we can find in contemporary computer programs. Walt Disney (USA) was the most famous animator using the traditional technique. The movies created within this context, especially between 1920 and the 1940's are considered as Golden Era of Animation. Characteristically, frame by frame animation meant to draw every frame by hand on sheets of paper or celluloid and to assemble them. In Canada however, the National Film Board of Canada, McLaren amongst them, manipulated film material directly by drawing onto the material itself.

Meanwhile in Japan the animation industry expanded by aids of “Studio Ghibli“ and its famous director Hayao Miyazaki and the breakthrough of Katsuhiro Otomo's films produced by T.M.S Entertainment



Figure 9 Cell-Animation „The Jungle Book  
courtesy of the Disney Animation Research Library



Figure 8 Various Cell-Animations; Studio Ghibli

#### 2.4.3. CGI Animation

Nowadays, with technological progress and new possibilities, the principle of traditional animation was taken up and converted into computer programs which are designed to create animations on screen. The first CGI animation was “Toy Story“(1995). However, this type of animation was not only used to produce animated films, but also modern video games or motion graphics. Digital animation started out in the US Army as computer simulations of maps.

#### 2.4.4. Mixed forms

In many cases animated films do not use one technique only, but rather they vary in styles depending on the narrative and the message being transmitted. Contemporary productions, such as “Me, Earl and the Dying Girl “(2015) is a live-action production but it uses Stop Motion in the sub- narrative due to main character Greg who produces movies within the movie itself. Also, in his imagination, the way he perceives the world outside, we find Stop Motion made from puppets and materials. Another but different example is “The Little Prince “(2015) which is a CGI animated film, but the sub narrative uses Stop Motion made of paper and wooden dolls. Again, the main character – a little girl- gets lost in her daydreams while reading the story of the Little Prince. Her thoughts come to live as Stop Motion which uses paper and wood, as well as other materials. It is interesting how different forms of style and technique can tell a story in a different way and have the capacity to engage the viewer on a different emotional level.



Figure 10 Still from „Me , Earl and the Dying Girl“ ,2015

Around 1900 more and more illustrators pursued frame-by-frame animations – especially in the United Kingdom, Canada and especially in the United States of America. In the British context there were Lancelot Speed, who created “Britain's Effort “- an animation dealing with World War 1<sup>st</sup>. Furthermore, two other Britons named J. Stuart Blackton and Albert E. Smith worked on “The Enchanted Drawing“and „Humorous Phases of Funny Faces“ with innovative ideas. In the USA, animation films received a monumental breakthrough with the release of 'Snow white-' in (year). However, prior to this, there was activity in this sector, most notably initiated by Windsor McCay whose (list of movies) influenced the trends and trajectories within the American animation industry. His works about “Gertie the Dinosaur “, “The Story of

the Mosquito“ and „The Sinking of Lusitania“ influenced the history of animation tremendously. In fact, the latter was known as the first use of live action animation ever and therefore McCay was seen as a pioneer in this field of animated documentary. In this case, animation took over the characteristics of documentary as tool to represent a real tragedy of history, a historical fact which could not be recorded. Animation therefore was a substitution for missing live action material.

The years between 1920 and 1950 were usually referred to as the Golden Era of (North American) Animation. During this period, all the famous characters we know, such as Mickey Mouse, Bugs Bunny, Betty Boop, Woody Woodpecker, Tom and Jerry, Popeye, Donald Duck, and others were invented. It was that time when the Warner Bros' achieved their rise next to Walt Disney. In contrast, their cartoon style was more surreal, self- reflexing and taboo breaking. Common thematic around the 1940's covered morale raising intentions concerning the war and its aftermath.

## 2.5. Definition of Animated Documentary

The research around animated documentaries is a very recent one – most of the films emerged within the past twenty to thirty years. An important publication which deals with this issue is written by Anabelle Honess Roe in the year 2011. In her book animated live-action is seen as an attempt to make current reality more understandable regarding the increasing connection between human and screen or “the virtual “.

Paul Wells (2016) describes four modes of animated documentary – the “imitative“, which borrows established conventions in newsreel, TV ; the “subjective“, which concentrates on individual perspectives that offer “alternative“ narratives; the “fantastical“ mode, which displays an invented context offering space for social criticism, and last the “post-modern“ mode, which offers a social cultural narrative that reveals a relevant truth. (2006: 158) Based on this model, Eric Patrick (2004) portrays three primary structures of animation, which according to Honess Roe (2011) function like a skeleton of the content.

First, there is the illustrative mode, which could be compared to Wells' imitative mode. It is a type of storytelling which is based on historical, but also personal evidence. The second mode, the narrated one uses a script and voice- over that

connects the story. Thirdly, the sound-based mode, as its name already suggests, uses sound as primary structuring device. However, Honess Roe related this mode to *cinéma vérité* as it appears naturalistic. (2011 :16) Lastly, the extended mode can be compared to Well's *fantastic mode* which inherits a subjective nature. When we look at the definitions of documentary and those of animation, the unified genre “animated documentary” does not appear as odd as might expected.

Anabelle Honess Roe suggests seeing animated documentaries as “frame by-frame creations or recordings about the world “. (2011:5) The combination seems accurate, taking the benefit of animation into account to act as a tool which educates, and which shows aspects of experienced living (memory, emotion, trauma.).

## 2.6 Functions of Animation

This chapter examines the functions of animation in non-fictional productions regarding emotions and picturing the invisible.

Animations serve a specific purpose which can vary and therefore the styles and techniques being used vary as well. Again, Honess Roe (2011) claims three key functions of animation which are mimetic substitution, non-mimetic substitution and evocation.

To understand the purpose animation can serve when used in a documentary we need to ask ourselves: what and how can we learn from animation?

“Life is rich and complicated in ways that are not always available to observation, something that is reflected in the diversity of style and subject matter of contemporary animated documentaries.” (ibid, p.22) In the case of the final project it seemed like a wise solution to add animated sequences to live-action footage as it seemed to make the personal stories more comprehensible, but also they provided a bond between subject and the viewer which allowed the filmmaker, and also the subjects, to act more freely within the process of creation. So, following the above mentioned key functions of animation, the first one serves the purpose of showing us something we could not record on camera – something that for example has not been archived. This was the case in “Chicago 10” (2007). There, animation was chosen to substitute the courtroom scenes, because there were only transcripts, but no original footage of the events. Another example would be “The Sinking of the Lusitania” (1918) which already

was discussed earlier, and the BBC series “Walking with Dinosaurs” of 1999. This first function is a re-enactment of historical events.

Secondly, the non-mimetic substitution has the potential to express meaning by adding it in its own style element. This means, animations of this kind do not attempt to recreate historical events, but rather add aesthetical content which could not have been recorded on camera to create a creative solution to an existing problem.

Lastly, the evocation usually induces inward states, states of mind or feelings, by aid of using specific symbolic colours, texture or alterations of image. Sometimes specific camera angles also help to transmit particular points of views. In any way, animation can also be of ethical consideration when social actors, such as refugees, immigrants, politically persecuted people cannot be shown on screen.

Apart from Anabelle Honess Roe, we have other authors who discuss the functionality of animation by using a different vocabulary which focuses less on defining it, but rather explaining the impact - such as the connection between animation and emotions or the ability to express „invisible „processes which could be subsumed under the third category of evocation.

#### 2.6.1. Emotions and Animation

Many scholars and artists have discussed the benefits of using animation to express emotions especially in the case of creating animated documentaries. US - American animator John Canemaker thinks that “animation is something which can personify thought, I can become emotions “. (Kriger.2012:49) Following these assumptions, it is not surprising at all that animation therefore became an important tool to display people's stories. A similar commentary can be found in David Bordwell's (2009) blog about “Observations on film“where he says :“In fact, the stylization that animation bestows can intensify our perception of the events, as metaphors and vivid imagery in a written memoir do.“ This also confirms the fundamental connection of animation and imagination. Many animated documentaries make use of those benefits, using either personal memories and experiences as core substance of their movies, as well as emotional memory including our senses and the capacity to grasp those experiences with our sensory understanding. Ari Folman's “Waltz with Bashir” (2008) is one of the most cited *oeuvres* within the genre. The Israeli filmmaker interviews veterans of the 1982 invasion of the Lebanon to display

their memories of the conflict. Folman deliberately decided to combine video with drawn animation to emphasize the crucial reality; he feared if only animation was used people might would not understand the magnitude of this war.

#### 2.6.2. Showing the Invisible

In 1951, John Halas described new key characteristics of animation which went beyond the prior understanding of its capabilities. In this context he states the capacity to “picture the invisible “, saying that animated sequences can transmit interior states of mind or feeling attached to certain experiences in life. Also, the ability to show scenes from the past, as well as predict the future. “Halas suggests that animation can also “penetrate“ interior workings of the body or a machine, or other kinds of complex inner state (dream, memory, consciousness, fantasy and provide a literal and conceptual interpretation that enables them to be readily understood.“ (as quoted in Wells.2006:10) This means *penetration* in the context of scriptwriting in animation is a visualisation of interior sensation – physical and psychological. To show „the invisible“ is probably the most effective aspect of animation. Imagination has no limits, whereas live action does. This ability to recreate memories, to transmit emotion or internal states, such as Halas described above, is a possibility for documentaries to benefit from because to establish an emotional connection to the audience there needs to be a bond between subject and viewer which can be created by being able to identify with thought and action of the subjects. “Animation invites us to imagine, to put something of ourselves into what we see on screen, to make connections between non-realist images and reality.“ (Honesty Roe. 2011: 6) The project “A Kosovo Fairytale“, which is an animated documentary which represents the overcoming of the Neziri's traumatic experience who were forced to flee from Kosovo and found shelter in Finland. The circumstances separated the family members, leaving their youngest son Albin behind. During this 15-minute-long video, combined with stop-motion cut out animation the Neziri try to explain the reasons for the separation in easy terms and imagery to make it comprehensible to Albin.





### **3.NARRATOLOGY**



In the book “Representing Reality” (1991) written by Nichols, the argument functions as backbone in every documentary. A typical form of non-fictional argument is an essay, notes or a report, a diary and it offers either a perspective of the world or a commentary about the world. While the first is a more observational approach where the audience is supposed to watch and understand, the latter is directed as the audience to offer a didactic orientation towards a subject. The narrative then is the way this whole argument is arranged; it is a tool for contextualizing and it is never absent. But although narrative serves the purpose of structuring a story being told, it does not necessarily mean that this story is planned from beginning until the end. We know that especially in non-fiction movies the story develops itself while the action happens. Bernard (2007: 10) puts it very accurate: “Story comes organically from within the material and the ways in which you, the filmmaker, structure it.”

Storytelling is subject of the study of Narratology. David Bordwell (2007) describes storytelling as a way of organizing social experience. Sharing stories with other people assures them that we are capable of understanding and that we can relate to their experiences personally. Following this thought we can say that telling stories/narrating activates social skills and enable our social competence to connect with others. However, since storytelling is deeply rooted in everyday life, it often is taken for granted. Narratology then tries to twist or sharpen these experiences by allowing the spectator or listener to emotionally respond to a given story.

“Narratives exploit proclivities, habits and skills we take for granted – sharpening them, twisting them, and subjecting them to confirmation or questioning.” (ibid : 3 ) The topic “uncertainty” which forms the initial issue for the thesis project also is a state of being which most people unconsciously experience, but rarely communicate or reflect upon. By creating this documentary and by engaging with different perspectives of personal experiences of five different women the filmmaker is following Nichols “perspective of the world” approach, which of course is only conducted on a very small scale do to its limitations of time and resources. The intention is to open a space where these women are free to express and where spectators have an opportunity to resonate with their personal stories. To facilitate this kind of understanding, it seems necessary to comprehend the content of the story. “However, we explain the emotions generated by narrative, a large part of those emotions relies upon making

basic sense of the story.” (ibid: 9) This comprehension therefore depends on our cultural background in combination with our own experiences in life, such as migration movements, socialization or even our gender. On a technical level, this comprehension of the story always is influenced by the choices we make when narrating the story itself or in post-production while editing. In terms of creation we have several tools which allows us to stretch or compress time, to add flashback or flashforwards in stories, to tell the story from a specific perspective – such as first-person narration where we get pulled into a character's mind via memories or dreams - versus “objective narrators” such as “the voice-of-god” and so forth. Although the project organizes itself around the story of a subjective, first-person narrator, it later opens a space for other perspectives upon which the narrator has no direct influence upon. Editing choices or the selection of animation of course alters the comprehension of what the women talk about, but the immediate content of what is being said stays “authentic” (as in the way the women represent themselves).

Since the final project is an interdisciplinary approach, combining documentary cinema and animation the narratology organizes around the two. In Animation, which are fictional stories that draw from imagination everything is possible. Here, we do not find any limitations to our story. An animated story always must be sketched in the forefront. Storyboards, which look like comic strips and envision a whole story from beginning to the end, serve as a script. Here, emotions, actions and text can be included to show the outcome of a project. Although we have a lot more creative freedom in the way a story unfolds, animated stories also follow certain structures which can be either standardized or follow a non-narrative model. Liz Blazer (2016) describes a “Three-Act” Structure where the main character identifies a problem at first, then looks or works his way towards a solution and in the end, he solves the issue, preferably in an usual or surprising way. This is a basic way of structuring a story: we have a character and his world, a conflict that arises, a climax and a resolution.

An example of the non-narrative model which she explains, and which is worth mentioning is the “Book Ending”. (2016: 33). In this model a story begins and ends with a similar or the same scene, for example an arrival and a departure and what matters is the story that happens in between. This model is interesting for the project,

because it seems to follow this approach in a way: The introduction and the ending tell the story of the first-person narrator, which means the story is framed around this personal experience and concluded. The resolution however is a bit difficult to achieve in documentary, since we are confronted with real- life events and we cannot predict the outcome. In life, we cannot be sure about the future and since we try not to stage what happens in front of camera, a fixed resolution is impossible to find. This paradox is curious, since the topic of the documentary itself revolves around not being able to predict things.

In this context it was interesting to look at the different documentary modes which Bill Nichols (1991) described to categorize different types of documentary filmmaking. He described six modes in total, whereas two specifically should be mentioned due to their application on the project: the interactive and the reflexive mode. These types of documentary address the viewer directly and propose a problem and its solution.

First, the use of an “interactive mode” in documentary was connected to technological progress: portable synchronous sound recording equipment, which made it possible to not only capture images but also record sound on spot. Interviews became important, in which the filmmaker's statements or questioning was audible. B-rolls to visually enrich those interviews were common. This documentary mode is famous for the shift from author to witness, because subjects speak to the camera and interact with the filmmaker on screen.

Second, the “reflexive mode” deals with the process of representation, which means it is more concerned about how we talk about the world instead of what exactly we are talking about. Those films test the viewer's consciousness concerning the text/documentary. “Knowledge is not only localized but itself subject to question. “(Nichols. 1991:61) In this context, the process of watching itself becomes the desired experience. An important example within this mode is “A man with a movie camera” by Dziga Wertow in 1929. Historically, the reflexive approach is deeply rooted in feminism studies.

This project is part of an interactive approach, because the participating women have the chance to speak for themselves, to tell their stories without any interference. Also, there are many b-rolls and additionally animated sequences which enrich the

stories they tell. Since the artist tells the story from a first-person perspective and personally participates in the project, it could be also considered as part of Rouch's "Direct Cinema", where the filmmaker himself appears in front of the camera. Following the article of Annabelle Honess Roe written in 2011, animated documentaries always can be considered as part of the reflexive approach as well, because the use of animation itself implicates an opinion of the limitations of live action. Or in her words: "[...] animation itself acts as a form of 'metacommentary' within a documentary." (2011: 13)

This project follows a very basic structure of documentary cinema, starting with an establishing shot to allow the audience to connect with the place and get a sense of "being there". Then the image shows the interview situation which is either shown as medium shot or medium/close up. Each interview lasts between 5 to 8 minutes to create an emotional connection to the audience and to keep the content interesting the visuals will vary between B-rolls and live-action animation. The B-rolls here are very important, because they illustrate the thought and speech and they enrich the narrative. In the end, every clip finished with a close-up portrait of the woman who told her story. To follow this structure, different colours are used to mark specific shot-styles in the storyboard.



Establishing Shot

Interview

B-rolls

Animations

Portraits

Figure 11 Narrative Structure created by the author

**All narrative sheets will be added to the annexes.**

## **4. CASE STUDIES**





#### 4.1. "Feeling my way" by Jonathan Hodgson, 1997

The video "Feeling my way" is a short clip of about five minutes; shot on 35mm film by Jonathan Hodgson in the year 1997. As the title already suggests feeling or perceiving things *his way*, so does the camera by showing the imagery from his perspective.



Figure 12 Film still "Feeling my way" by Jonathan Hodgsons 1997

The title is well chosen, as it suggests "feeling" which allows us to perceive with the eyes and mind of the author himself. To be even more precise, the title suggests two meanings: a literal one meaning his physical way to work and secondly, the abstract one, which invites us to understand his thoughts as he walks along this path. The video is enriched with animation, which allows to enter his perspective even stronger, as Hodgson sometimes uses typography to share his thoughts with the viewer. The location is London. One could say that the motivation of creating this project was to take the viewer to a short journey of the conscious versus the unconscious world of Hodgson's mind. It is a use of mixed media using 35mm film and filters, as well as hand drawn animation on top of it.

The movement is very organic, it seems that the camera was handheld and positioned close to the shoulders/head, so when he walks we feel like we are walking ourselves. The colours in the video seem to be altered – they display some blueish filter, resulting in an image which reminds us more of a comic than of reality. Sometimes, the sound is balanced according to the visual. This is the case in minute 2:45 and 3:29. In both examples we can see that J. Hodgson is passing next to a fence or a gate, showing the lines of this gate in motion.

In the video Jonathan Hodgson worked with collage, with mixed media.



Figure 13 "Feeling my way" Jonathan Hodgson, 1997 - 2:38 rectangle shapes

Aside from the recordings, he drew sequences and inserted them with the footage, sometimes using only cut out parts of the actual recordings, sometimes using only drawing or video. Noticeable is the use of shapes, especially the rectangle, which defines frames within the video frame. One among other examples would be the still image in 2:38, which I include here as visual reference. In this still we can see three rectangles, hand drawn and cut out parts of the video footage, assembled together.

London is a very busy city with many people on the streets. Most of the times he avoids showing people's faces, so he disguises them and draws over their faces (3:56 right image); other times he displays only their shadows. However, he does not do that in every scenario as we can see for example in 3:53. (left image)



Figure 14 ibd. 3:53, not disguised people



Figure 15 example image 3:56 ,disguised

In VIMEO, the video had about eighteen thousand plays, nine hundred likes and it was very successful. Most of this positive feedback is a result of his creative combination using live video and animation together. The originality of this video lies in the usage of a personal perspective in the form of animation over a reality which is filmed. However, sometimes the commentaries below some images are somewhat judgemental. The year of production was 1997, but let us assume a video of this nature would be produced in contemporary times it would probably be heavily criticized due to its “labelling” (3:55) Nevertheless, this video served as a meaningful reference for the final project, which constitutes of live action and animation as well.



Figure 16 example of critical labeling; 3:55

#### 4.2. “An Eyeful of Sound” by Samantha Moore

The second example is an animated documentary. So, it documents an issue, in this case the phenomenon of “synaesthesia” by using abstract moving imagery. The result is a visual interpretation of the information gathered through the interviews with affected people. The project is a collaboration between animator Samantha Moore and Dr. Jamie Ward of the University of Sussex in the United Kingdom. It was created in the year of 2010 and has won different awards since then, for example the *Nature Award for Scientific Merit Imagine Science Film Festival* in New York. The title „An Eyeful of Sound“ is well chosen as it defines the topic of the video clearly and descriptive. Interestingly, the video aims to first and foremost give people a chance to share their experiences with „synaesthesia“ by letting them describe how it feels , but also by interpreting what they say into visuals. Secondly, it has the intention of addressing the phenomenon itself by stating facts about „synaesthesia“ objectively.

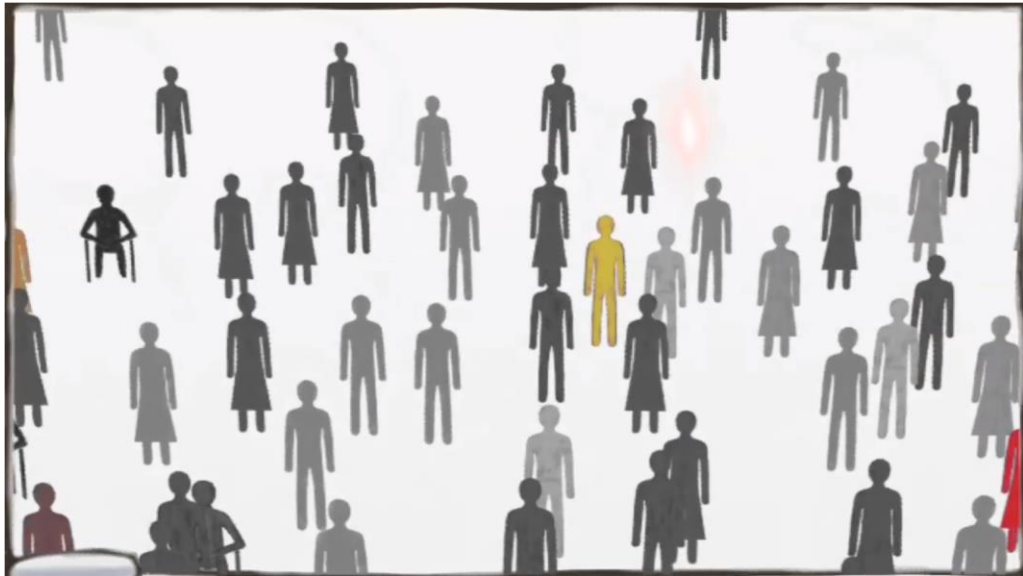


Figure 17 still 5:14 , "An Eyeful of Sound" by Samatha Moore, 2010

Sound and image are very well matched in this example. In the beginning, we can hear different voices, sometimes overlapping, visually expressed in typography. It appears as an attempt to provide a subjective opinion on synaesthesia, which apparently seems to be hard to describe because every "patient" experiences it differently. Then, the title is introduced. Moore works with different textures, shapes and colours. They are balanced and arranged according to the background music, as well as according to the information we get of the interviews. It is a very rhythmic video, using repetitions – sometimes we see the same objects or symbols again, for example in the refrain. All different kinds of colours are used ; warm and cold, combined with textures. The style reminds us of watercolours, but it seems to be a digital artwork, probably created in Photoshop frame by frame. The people use descriptive vocabulary and certain words appear recurrently, such as "flowingly". The visuals that come with those descriptions are themselves very smooth and joyful. Approximately halfway of the video Dr.Jamie Ward explains the medical side of this phenomenon by stating important facts about synaesthesia. Afterwards the sound increases again, and the video gets more intense until it finally ends at its climax which appears almost like a firework of positive emotions.

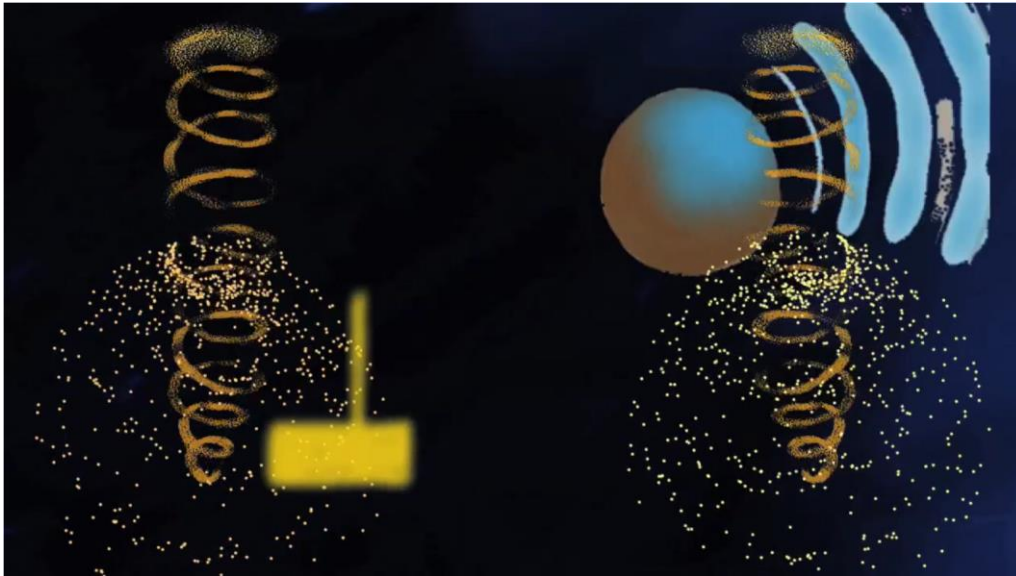


Figure 18 "An Eyeful of Sound" 9:13 , intense ending

By reading the commentary section in VIMEO below, we understand the objective of this project even better. Samantha Moore states she and Dr.Ward tried to emphasize the overwhelming sensation people with synaesthesia feel throughout daily life. They wanted to interpret their perception into a visual language to make it understandable to others. Some people who commented on the video claim that they have synaesthesia themselves and that they approve of this video as an accurate exposition. Others claim that they could not watch until the end because there was just too much information which made it uncomfortable to keep watching or hearing. Judging by the aid of the comments section it seems that the objective of the video was achieved, since different people who claimed to have synaesthesia felt represented by the video. As a creative attempt to explain a medical condition this video is a very original artwork. In terms of style it is visible that Samantha Moore might have been influenced by early Canadian animations, such as Norman McLaren, who experimented with animation on film in harmony with music.

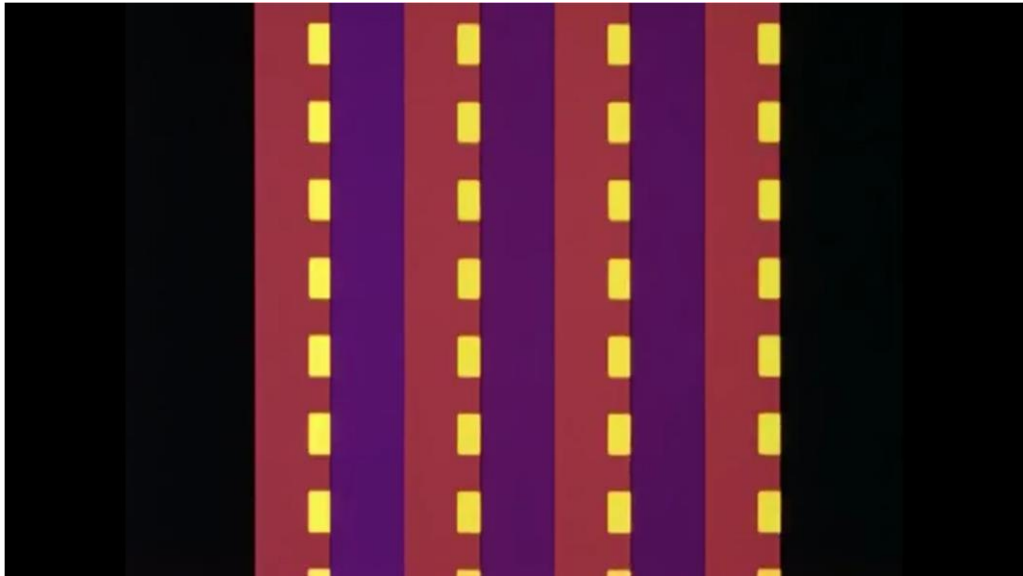


Figure 19 Norman McLaren "Synchromy" 1971

Although the final project “Love at Second Sight. Finding home in Lisbon” is not at all related to this type of experimental animation, this example was worth mentioning, as it aims to educate people about a certain phenomenon which affects people in different ways. It would probably be a very interesting approach to explain “uncertainty” and the different experiences of the women of the project.

## **5.METHODOLOGY**





In the beginning, as already laid out, we defined the field of study by referring to existing works about the topic. So the current state of art was defined via literary research and visual references. Therefore, it was necessary to gather information about relevant works of the areas documentary, animation and lastly animated documentary. The information found most relevant for this project is discussed in the first part of the research paper. It was important to give an overview on historical, as well as technical types of animation since in the beginning of this project the filmmaker was not sure which approach should be followed in the end. Gathering information about the possible ways helped to understand which approach should be pursued to match to the objectives and live action material of the project. Also, the literary research included findings about narrative and storytelling in cinema, which was necessary as it served as a skeleton for this work. In this context a basic narrative structure of documentary cinema seemed a good choice, which became the guide for all the collected interviews and shots. This sheet can be found in the annexes.

### 5.1. Type of research

This project follows a descriptive type of research, which means that the work flow is based upon this model as well. A descriptive research model uses existing data, observes and analyses them. The theme of the documentary project is “uncertainty”. In the introduction it has already been explained which internal and external factors might contribute to this sensation and which were included in the definition. During the creation of the documentary, filming, drawing and planning, different aspects of the same sensation “uncertainty” came to the surface, such as the search for a home, the longing for freedom, the possibility to follow one’s true passion. The objective was to make the feeling understandable, make it “graspable” and maybe even create a space where other people with similar experiences can relate to. Furthermore, the project is of a collaborative nature, which means that the chosen women and the filmmaker worked together and agreed upon the content. Every woman who appears in the final work first met up with the filmmaker to discuss the interview guide, and only after the initial meeting a date for the official recording was arranged. Taking the prior education of the filmmaker into account, it made sense to use Bronislaw Malinowski's “participant observation” in the field. In fact, most qualitative, empirical studies make use of this approach. In his work “Argonauts of the

Western Pacific" (1979) he established a series of guidelines to properly work in the field. Along keeping an ethnographic journal and creating tabular grids, he came up with the method of "participant observation" which should according to Malinowski be part of every ethnographic field research. Following this approach, he thought it would be most efficient to spend enough time with the locals and be in the same environment among them while doing research. According to him it is advisable to build a level of trust between the subjects and oneself. For this reason and as participant observer the filmmaker decided to share her story with the women and to frame their personal experiences with her own. It can be assumed that the women were relieved by the fact that they would not share their stories alone, but that there was a collaboration between the filmmaker and the subjects. Topics like these are sensitive and most people would not be comfortable sharing their story if that was not the case.

## 5.2. Qualitative Research

The project must be categorized as part of qualitative research, as a selected number of interviewees was carefully selected according to specific requirements. The combination of the chosen topic, which is more of social importance, and the creative application in the realm of Visual Culture classify as interdisciplinary approach. The goal was not to psychologically explain how a feeling of "uncertainty" is created in current our current society, but rather to engage with the experience in a creative way. The medium film and its component animation serve the purpose of a personal creative catharsis.

The procedure itself follows a circular approach, because sometimes it is necessary to go back to previous stage, such as planning, in order to move forward with the whole project. To give a better example: The very first stage of the project which could be called "planning" involved meeting women who showed interest in the participation of the project and talk to them. In this phase the filmmaker had her first encounter with the participants and was able to figure out if they would be suitable for the objective or not. On the other hand, *planning* involved preparing the necessary technical equipment and clarifying the questions of the interview guide. Lastly, a first draft of a timetable which was supposed to help organizing when to start with which task was created as a guideline.

Then, we entered the first stage of gathering data which could be called “passive stage”. During this stage literary research upon the important areas of the project, such as animation, documentary and animated documentary was conducted. Moreover, visual examples and case studies were collected and analysed in detail. After the *passive stage* of data collection, we entered the *active* one. In this stage the interview guide was applied in the actual interviewing situation; the filmmaker recorded and filmed the participants in their homes. Additionally, enough film material which would be used as B-rolls were recorded, as well as establishing shots and portraits as following the narrative structure which was laid out before. During this stage participant observation was applied.

The fourth stage which we can simply refer to as “data analysis” comprised watching the filmed material repeatedly, selecting imagery and discourse of importance to the objective. In other words, this phase required editing raw material.

During the stage of data analysis, the author started taking notes about possible scenes where animation would be an enrichment to the story and sketched potential ways. When the final visual appearance of a drawing was decided, film stills served as style frames to understand the desired outcome better.

However, as already mentioned, the project follows a circular approach, so the different stages overlapped from time to time. It happened that the author only realized afterwards that some frames needed further adjustments or that another layer of sound should be added. Also, the animation part, as well as the filming, required a lot of preparation and planning as for example sketching, creating style frames and storyboarding.

### 5.3. Interviews

Once agreed the interviews took place in the home of the woman and in the surrounding geographical area. This aspect was important as the author wanted to create a sense of geographical orientation around Lisbon and the different areas where these women live in. Interestingly, each district of Lisbon has its own characteristics and sometimes they correlate with characteristics of the person as well. While the actual recordings took up to two hours, the edited versions ideally last between five to eight minutes. The women speak without any interruption. They know

the interview guide before starting to film and orientate themselves on those questions. To extract useful information of the interviews the author chose a method called qualitative content analysis which will be discussed soon. There, categories out of the information collected in the interviews are formed and exemplified with quotes of the footage. The focus lied on repeating motifs, for example how „uncertainty“ is perceived by the women, which experiences are similar and therefore figure out the best way how to show this information.

- 1) When did you come to Lisbon?
- 2) Why Lisbon and not any other city?
- 3) Did you speak Portuguese before you came?
- 4) Do you do now? If not – how does it make you feel?
- 5) How did you feel before you moved to Lisbon?
- 6) How do you feel now?
- 7) Have you experienced a specific event in your life which made you feel very „uncertain“ about yourself or your future?
- 8) There is no right/wrong – what was this experience? (breakup, loss, experience of failure, just wanted to travel, etc...)
- 9) How did you deal with this situation/how are you dealing with it now?
- 10) Which role does Lisbon play within this process? Do you have a certain connection to the place where you live or the city in general and if you do, how does it show?

#### 5.4. Sketching and Style frames

Once filming the interviews was finished, the footage must be organized based upon the narrative sheets which were created forefront. Those sheets simplify the structure and make it clear where animation could be useful to add some visual variation. But rather, they are chosen to emphasize content of the interviews, to highlight specific feelings or connect them with a humorous effect. Once the location for the animation is decided, the time for sketching begins. Various ideas must be explored before I start drawing the actual frames. After agreed on the drawing for the

animation, it helped to create a style-frame with the existing material. Sometimes only a film still of the sequence to experiment on could be used, since it is important to check if the colours matched and where the animation should be placed in terms of space. It can be helpful to create the “keyframes” first, to have a certain idea of the movement and later fill up the “in-betweens”. As everything was done by hand, transparent paper which follows the same principle as traditional CEL Animation was used – allowing the author to adjust small changes frame after frame. In the end, the artwork was scanned and placed on a Photoshop timeline or directly assembled in Adobe Premiere.

### 5.5. Animations

Animations as art form inherit the awakening or intensifying emotional states of our experienced living. If we were to categorize the style of the animations in the final project, it would be an approach of using “mixed forms”. Primarily, CELL Animation is used, which was already explained in a previous chapter, is the traditional type of animation. This means the images are drawn frame by frame by hand on either



Figure 20 Animations from the Project;  
Dagmar

transparent “vegetable paper” or 70g white paper. Then, the scanned or photographed images are assembled on Adobe Photoshop on a timeline where further, digital adjustments can be made, such as increasing their contrast and render each sequence individually to put it on top of the video layer in Adobe Premiere. The goal of this mixed media approach is to engage the audience with the confronted scenes emotionally. The women speak about their migration experience, about a subjective perception of how the act of moving to another country and being confronted with the obstacles of living in a different culture can be a difficult situation to deal with. These topics are subjective of course, but at the same time they express a universal issue

which no matter our personal bias we can relate to. By the aid of using animation then these experiences are represented in a funny way, opening our space to imagine as we listen to the individual stories.



Figure 21 still : Dagmar traffic scene animation

As Honess Roe points out live action-animation shows us aspects of *experienced living* which can be exemplified in the project as the women speak about their experiences of the past and their feelings of the present. Depending on the content, animation has the ability to add some humour to an annoying or frustrating memory. One specific example here would be the case of Dagmar, when she speaks about how London in the end this stressful place was, full of traffic and people being crammed up and miserable. So, the animations intend to display emotions or connect experienced living with a memorized feeling. By the aid of these visuals a bond between subject and viewer is created. This process is part of the “evocation” which also explained by Honess Roe (2011) is one of the three functionalities of animation.

Furthermore, the author used the “mimetic substitution”, the first functionality, which shows something that couldn't be captioned on camera. In the case of Paula, there is a completely animated sequence when she reads us her poem about “Lisbon in the rain”. This poem written by her is a creation of her mind, of memorized feeling which through animation can be brought to life.

The author chose in favour of hand drawn animations because her major influences also were created this way. This of course seems to be a matter of personal preferences and taste. A movie of 2015 which has already mentioned before called „Diary of a Teenage Girl“ was entirely drawn frame by frame by an Icelandic animator called Sara Gunnarsdottir. Her style is a bit psychedelic at times, and the illustrations are based on reality but show her own style as well.

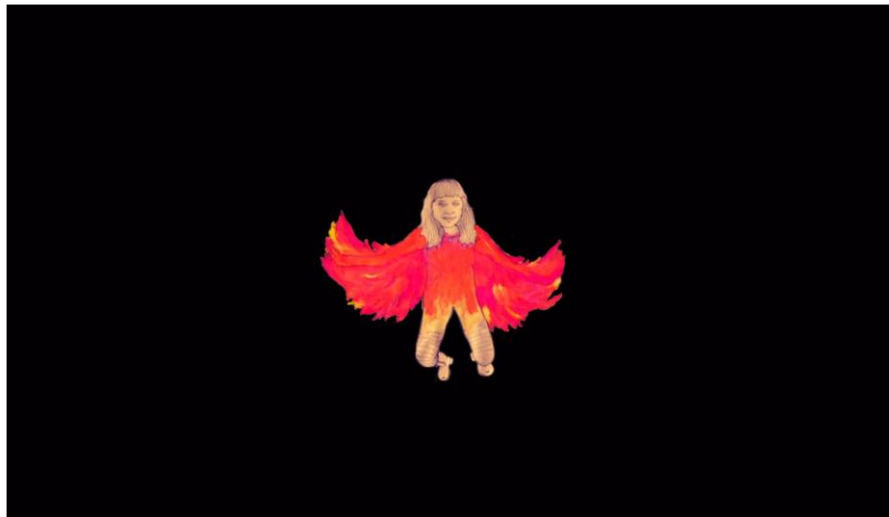


Figure 22 still from Animation Reel - Sara Gunnarsdottir, 2015

Another inspiration was taken from an Italian illustrator called Marco Brancato, who creates animations for music videos. Especially one video „Món : Lungs“ served as influence for the creation of Paula's poem „Lisbon in the rain“, due to the rhythm and flowing transitions of the drawings which seemed to be suitable for either a musical piece or in this case for a poem.



Figure 23 still from "Lungs" 2017 -Món by Marco Brancato

Another source which served as inspiration was “A Kosovo Fairytale” (2009), which is an animated documentary which explores the traumatic separation of a refugee family from Kosovo. A participatory approach was followed where the Neziri family drew themselves for the animation. The goal was to create a bridge between the way the Neziri family experienced this story themselves and the way the filmmakers would represent their story. The Animations are therefore very naïve and simple, but due they are charged with emotion and engage the audience to pay attention to the story. These childish representations also work, because the family communicates with their youngest son Albin, who was left behind and who probably is confused about the situation. This video is an attempt of the Neziri family to explain Albin that they love him no matter the circumstances.



Figure 24 Two film stills of "A Kosovo Fairytale"

Lastly, visual inspiration was found in online databases, such as “Pinterest” and “DevianArt” where the search for specific objects was conducted. In this context, also illustrations to specific topics served as a reference, such as an illustration by “The surreal Arts”.





## **6. SUBJECTIVITY & THE CRISIS OF REPRESENTATION**



The manner of representing subjective voices in cinema project has been an issue of importance due to its questionable status within the academic area. In the late 20<sup>th</sup> century anthropological filmmakers started to become more aware of their own position within the creation and as a result they started to develop different ways of representation, which can be compared to Bill Nichols documentary modes. In this context filmmakers realized their own power in manipulating gathered material or footage by editing in specific ways. In other words, the filmmakers had control over what will be shown to the public and in which way this information will be presented.

It was in the 21<sup>st</sup> century when anthropological filmmaking or documentary practice entered a more reflective approach which was called “shared anthropology or participatory cinema”. This approach opened a space for protagonists and film directors to collaborate. The “Shared Anthropology” approach enabled a possibility for the filmed subjects to actively engage in the project of creation by either giving a feedback or suggesting content. The director or filmmaker himself though should not interfere too much since the objective still was to capture everyday life and stories as they are experienced. “Collaboration means that visual anthropologists work together with the subjects of their studies as equals rather than in the old „authority“ versus „informant“ relationship.” (Strong/Wilder. 2009: 5)

Of course this then was also applicable in the creation of animated documentaries, as we can see in the example of “A Kosovo Fairy-tale” where the Neziri family was asked to draw themselves, therefore literally representing themselves in images. This kind of approach makes sense, since animation is deeply connected to imagination as a source of creation, which itself a very subjective perception. We humans all have different associations with tales and stories and therefore an animated creation of a story being told would also be completely different outcome depending on the artist/creator. Describing this final project in an objective way therefore is a difficult undertaking, because the experience of “uncertainty” as it is being expressed by different social actors of course is a subjective perception per se. Neither the filmed footage, nor the animated sequences represent the reality. The lived experience simply is transformed into images and visually expressed within the frame of personal bias, situated knowledge and through the choices of post-production and cutting. That means that, as well as recorded footage, as the edited sequences and the animated

parts are all consequences of a subjective analysis. Documentary filmmaker David MacDougall comments on the focus on subjective points of views and personal stories as becoming interesting in current times, because culture as a whole is in a state of constant change. (1995: 219) This is a result of increasing flows of people either immigrating or emigrating around the globe. The goal in documentary cinema or anthropological filmmaking therefore does not mean to represent an objective holistic truth, but rather to express individual experience and share stories which we can relate to. David MacDougall calls this mode of perspective in which subjectivity is expressed through self-expression of the film subjects “testimony”.

Usually, the interview or interior monologue and confession are the primary source of information which is communicated by those who have experienced it first-hand. “They allow the speakers to describe their subjective experiences of past events, while simultaneously we interpret the emotions and constraints of the present moments.” (1995:245)

However, even though it helps to gather more interviews to present a wider spectrum of perspectives on a certain issue, they can be fragmented into pieces whereas only selected information might be used to prove or support a certain argument the filmmaker wants to transmit. This especially has been criticized in political documentary filmmaking in the years between 1970 and 1980.

To sum up, subjectivity in film can be found on different spheres ranging from subjectivity directly communicated on camera by telling personal stories, to subjectivity behind the camera by editing and selecting specific content.

## 6.1. REFLECTIONS / LIMITATIONS :

Documentaries are never objective. They are inspired by a notion of truth as they relate to events in life that have occurred, but in the end, they just represent them. We know that even „reality“itself is a construct, which depends upon our societal bias and our personal experience which shaped our perception. In other words, everyone has a different „framing “for a specific event in life. Documentary filmmaking then is a reflective process where filmmakers should be aware of their own position and at the same time engage within this position with a universal phenomenon (in this course “uncertainty”) that enters into a global discourse. The focus on a gendered, female

perspective was intentional, since the filmmaker is a woman herself and the relation to the other subjects was given. The connection and expression of feelings between the women was facilitated by this fact. Furthermore, from a more general socio-political perspective women are more affected by uncertain situation since their position in society is of constant change. In this context the project feminizes and humanizes a migration experience which is framed by a general feeling of struggle, of finding a home and individual freedom. The variety of women, coming from different continents is interesting, but it is difficult to compare the situations. This project does not attempt to compare, nor does it want to generate a universal truth. It rather can be seen as an exploration of womanhood, showing a limited diversity of realities told by the women themselves – giving them a voice to speak up for themselves so to say. Nowadays we have countless documentaries from amateurs to professionals and it is difficult to stand out in this area. Also, about 20 years ago we have observed the rise of “animated documentary” which still is quite a recent development in cinema. The combination of non-fiction films with animated characters was revolutionary at first, since animation used to be created for entertainment, advertising or educational purposes. This changed, and the functions of animations have been discussed by many scholars promoting their ability to “show the invisible”, to embody emotions and even to establish an emotional connection to the viewer. This project is part of this genre, and yet it is different as it is “live-action animation”. Using hand-drawn images will be a benefit, since this form of art seems to be neglected nowadays –most current productions are digital, 3D or they use special effects, but the combination of analog and digital processes becomes more difficult to find in our current times. The intention behind this combination is to contribute to the success of the project by adding more excitement to the interview situation and also to find new ways of narratives, of telling stories. The plurality of voices, even though only five in total, serves the purpose of represent cultural differences in perception. Nowadays polyphonic films increase due to increasing awareness of “the other and the self” and this final project was inspired by this development. The project might not contribute to a wider social awareness about women and their situation in the society. Nevertheless, it might encourage individuals to view their reality from another perspective or to be touched by the stories other women share with them.



## **7. THE FINAL PROJECT**





## 7. About

The final project is part of Visual Culture. It is a documentary with live-action and 42 animated sequences, with a total length of about 37 minutes. The mode of representation is a first-person narrative combined with a multivocal approach, giving five women of different nationalities the possibility to tell their story about migration. They come from different background and immigrated to Portugal by choice. However, they all have in common that they embraced the feeling of “uncertainty” , a feeling of being confronted with a new environment. The objective of the film is to create social awareness about everyday struggles women are confronted with, especially in the context of migration. Additionally, it is the intention to create a space for the audience to relate to the stories and reflect upon them. It is not the goal to represent a generalized truth, nor to affirm that the stories of these 6 women in total somehow represents a commentary “about the world” as discussed in the literary review after Nichols. The project is of subjective nature, as it derives from a personal issue and displays individual stories around a given topic. In this context it is advised to understand this film as an act of creative catharsis. The animated sequences follow a mixed media approach using hand drawn 2D -frame by frame- sequences combined with special effects and digital illustrations created in Adobe Photoshop or After Effects. In the middle of the short movie we can find a completely animated poem called “Lisbon in the rain” written by Paula, one of the women.

## 7.1.WOMEN



Figure 26 "Portraits of the women" - final project

There are five different women represented in the documentary. Paula from Romania, Dagmar from Germany, Thais from Brazil, Katie from the U.S. and Mandy from the U.K. In the beginning it was hard to find women willing to participate in the project due to the sensibility of the topic. Exposing the personal experience of “uncertainty” meant to make themselves vulnerable to a public audience. The search included contacting groups via Facebook/Social Media, but also asking around in the circle of acquaintances and friends. After a time, when the project description had spread around there suddenly was a lot of interest from many different women of all backgrounds. A few meetings were arranged, sometimes even in larger groups, to discuss the objective of the final project and the “requirements” these women should be able to meet in order to participate.

For instance, there should be only one woman per country. Since the possibility of participation was limited to a number of five it was important not to only represent women from the same country but rather to show some diversity. Another requirement so to say was the arbitrary way these women had found their way into Portugal. They either did not know anything specific about the country or the language. Furthermore, they should be living in Portugal for longer than 6 months or intend to stay even longer. For that reason, exchange students such as Erasmus students were not included in this selection, because the experience of living abroad or just visiting abroad differs from each other tremendously. The external issues which could contribute to the described feeling of uncertainty do not affect these exchange students very much and therefore there was no reason to interview them. Lastly, they should have had or still have this sensation of “uncertainty”. What that meant to each individual was very open, but in the brief, it was explained the following way: “Uncertainty as a feeling of not being sure about a specific situation in their life which causes some kind of struggle. These could be caused by external as well as internal factors and in most cases are a combination of both.” The final selection of represented women: Dagmar, Paula, Katie, Mandy and Thais met these criteria. Interestingly, there were more volunteers in the end than actually could be included in the project. This suggests the possibility of a continuation of the project or a similar approach in the future.

The topics discussed included depression, anxiety, the feeling of “not belonging”/searching for a home within themselves, wanting to break free or live somewhere remotely, changing perspectives and therefore follow their passion which they would not have been able to do in their old environment. In that sense, the physical act of moving to another country, another city, at the same time represented an internal journey to themselves. By participating on the project, they had the opportunity to reflect about this decision, about their past experience and their present feelings.

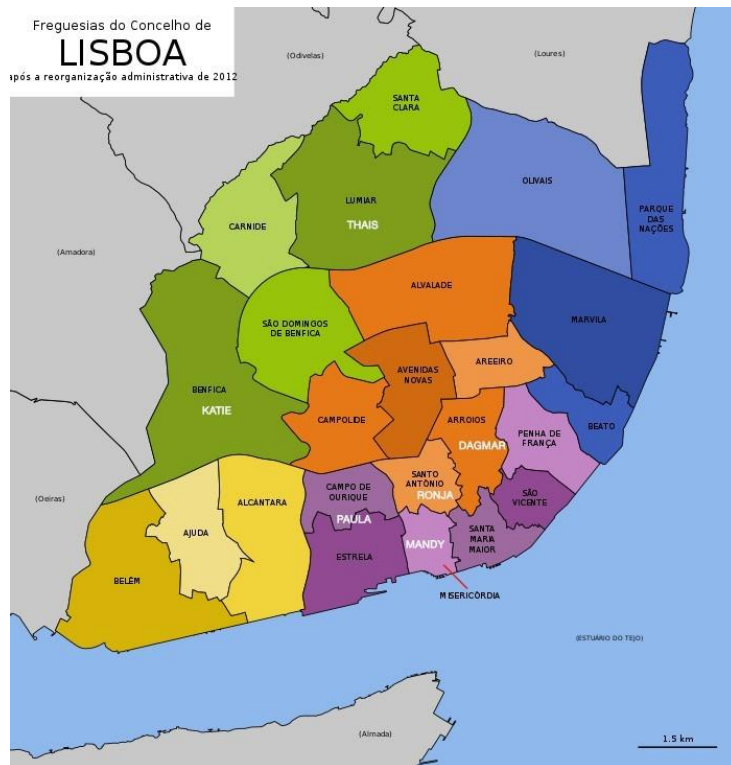


Figure 27 "Freguesias Lisboa" By Gazilion [CC0], from Wikimedia Commons

Another „requirement“ that the women had to meet, was the fact they should live in different areas around Lisbon. One of the assumptions were, that the area where someone lives, usually tells us already something about the personality of that individual itself. Of course, sometimes we do not have a choice due to financial issues or limited space, but if that choice is given we probably choose to live in an area that reflects upon our own preferences. In the second case, if we have to live in an area because of other reasons, it is common that we arrange the personal space – room or flat – according to our personal taste. It was interesting to observe this assumption. Mandy, who is a sixty-three years old woman that has worked all her life to have enough money to afford living in the district of her choice, is a good example for the first scenario. She originally came from the U.K and she occasionally works as an actress. Therefore, Mandy chose to live in Principe Real, which is close to the English Theatre. Furthermore, there are many English native speakers located. During the interview she also stated, that she has always wanted to live closer to a natural environment. The big park in Principe Real therefore was an important factor in the decision of living in this area.

In the case of Dagmar, it could be reasoned, that she lives in “Arroios”, which is very close to the more business-oriented site of Lisbon called “Saldanha” due to the

desire to create her own coaching business. Dagmar came to Lisbon to follow her passion to work self-employed as a personal coach. The area where she lives in seems filled with ambitious people and businessmen/women. In the interview she explains how this area is a quiet and good place to live in.

The third woman called Paula says she is very interested in poetry and nature and therefore she enjoys living in a calmer area of Lisbon, close to two big parks, midst romantic lanes. The closest park nearby is “Estrela”, which also is a place where Paula reads and studies. Since Paula is sharing the flat with her boyfriend Timothy she can afford living in the area of her choice.

The Brazilian woman Thais is an example of the second scenario: She had to move to her current location due to financial reasons, so in her case the district “Lumiar” does not match with her personal preferences. However, before that she used to live in “Alcantara” – a more remote place, but very artistic and close to LX Factory, which is a place that promotes art and design. This place was aligned with her personal preferences as assumed.

The filmmaker lives at “Campo Martirés da Patria”, which is located between two very different areas of Lisbon – “Avenida da Liberdade” on the one side and “Intendente” on the other. The streets around the station of “Avenida” is a very touristic area with many designer shops and souvenir stores. On the contrary “Intendente”, is a more rundown location which a few years ago used to be considered as dangerous and better to avoid. These ambivalent impressions of both areas serve as a creative inspiration due to its differences.

Table 1 Tabular grid "Categories based on Qualitative Content Analysis"

code	category	anchor examples / extractions of interviews
neg.	negative feelings / anxiety / depression	<p>"I feel like I have always had lots of insecurity.." (Thais)</p> <p>"...but it did have a lot to do with my self-confidence [...] from then it developed to a sense of it being the first thing I ever felt as a young adult I could do well." (Katie)</p> <p>"Lisbon is more of a mirror, because it brings out whatever you have inside. In my case it brought out a lot of fear , it brought out insecurity and it brought out a big depression." (Paula)</p>
home	feeling of belonging	<p>"I wanted to change, but i didn't know how and I wanted to go, but I didn't know where..." (Dagmar)</p> <p>"I remember the last couple of months that I was there, I was feeling like I didn't belong there.. I was physically present, but mentally I was already some place else." (Thais)</p> <p>"This is really the place where I meant to be:" (Paula)</p>
strg.	struggles	<p>"the fact that you need a good job, rents are going up all the time and life felt very much like a struggle." (Dagmar)</p> <p>"There were times where I loved being here like in an arranged marriage, and other times where I just kind of put up with it." (Katie)</p> <p>"I can't say it's been easy, because I am always on the edge, but it's the struggles that give our life colour." (Mandy)</p> <p>"I found myself in this completely new environment and it was difficult to adapt." (Paula)</p>
goal	reinvention of the self	<p>"There is nothing that is really connecting me to either the place or the people [...] I am like a white sheet of paper and whatever I'm gonna write on it is what I decide to write on it." (Dagmar)</p> <p>"Since I'm here in Lisbon I have had the time to focus on this more personal issues and to work on that." (Thais)</p> <p>"Growing up in that period in the U.S. nobody wanted to be different, if you were different you didn't talk about it...so I thought I wanted a foreign language, that was different, that was exciting." (Katie)</p> <p>"I wanted freedom, I wanted adventure and above all I wanted to live in the countryside." (Mandy)</p>



## 7.2. Empirical Findings According To “Qualitative Content Analysis”

In the fifth chapter where the applied methodology is discussed it has already been mentioned that this final project is part of qualitative research where empirical findings are drawn by inductive conclusions. Within this framework the author chose in favour of the “Qualitative content analysis” concept based on Gläser and Laudel (2004) , who in turn inspired their idea by Mayring’s work.

"How categories are defined ... is an art. Little is written about it" (Mayring 2009) The process of “extraction” is in the focus of this concept, whereby specific categories are constructed based on the information which is given through the recorded interviews and videos. The project was divided into four categories, which are “Negative feelings (anxiety,depression,..) , Home/the feeling of belonging, Re-invention of the Self / Pursuit of a goal and Everyday struggle.” All the six participating women fit into at least two of these categories. In the following grid the four categories, their coding and anchor examples are stated. After completing the grid of categories, it was then possible to review the given information and to create a summarized chapter of each category based on the anchor examples.

### 7.2.1. Ad. Category 1 “Negative feelings / Depression / Anxiety

This category was created by the fact that all the women felt the need to change something in their lives, which resulted in the desire to move to another country. Although the choice of moving to Portugal was arbitrary, it was connected to the feelings the women experienced in their previous host- or even homeland. The selected women are a very heterogenous group and yet a common sense could be extracted through the information of the interviews. The migration from one country to another could be connected to an inward journey which the women were confronted with. In this case we can understand the expression “change of scenery”, which does not only happen physically, but also psychologically. In the interview with Katie we can understand her awareness of speaking Portuguese well as an important factor to self-acceptance. “...it did have a lot to do with my self-confidence [...] from then it developed to a sense of it being the first thing I ever as a young adult felt like I could do well.” (footage Katie) Paula had a difficult time when she arrived in Portugal as she was stuck in a position which gave her a feeling of captivity which she could not relate to. She explains how different

cities bring out different qualities within us. “Lisbon is more of a mirror, it really brings out whatever you have inside. In my case, it brought out a lot of fear, it brought out a lot of insecurity and it brought out a big depression.” (footage Paula)

Paula’s poem: “Lisbon in the rain”

Paula was especially affected by a period of depression during her first months in Lisbon. In the Interview she shared a poem she wrote in these times while she experiences these feelings. The poem is called “Lisbon in the rain” and the author decided in favour of animating the whole piece completey. The result was a frame by frame animation in Photoshop with handdrawn frames using watercolours and digital painting combined. The decision to animate Paula’s poem completely was justified by the fact, that it should be a whole piece of imagination – a fusion of filmmaker and subject as in the practice of a collaborative approach. The total length of the poem comprises 1minute and 21 seconds with a total amount of 808 frames.



Figure 28 "Animation still number 1 Paula’s poem





Figure 29 Animation still number 2 - Paula's poem



Figure 30 Animation still number 3 -Paula's poem

#### 7.2.2. Ad Category 2 “Home or the feeling of belonging”

In current times due to globalization and the possibility to move from one place to another, especially within the European Union, it is estimated that women comprise slightly less than half of all international migrants worldwide. This can be verified in the United Nations Migration Report of 2017. When thinking about migration flows the media usually refers to “development countries” and does not often talk about high-income countries whereas migration simply is a choice of preference. The six women of the project come from different countries and in the case of Thais and Katie they even came from another continent. However, they all have in common that their decision to immigrate to Portugal was a conscious one. During the interviews the reason for such a decision circled around the search for a “home”, for a country that reflects their personal traits and preferences. “I wanted to be in a warm country, with warm people.” (Dagmar) Also, because this feeling of belonging was not given in the

home country anymore. "I remember the last couple of months that I was there. I was already feeling like I didn't belong there, I was physically present, but mentally I was someplace else." (footage Thais) As mentioned earlier, an outward journey usually brings us closer to ourselves as well. While people travel, they get to know themselves and their preferences and it becomes easier to feel "at home". After suffering from a period of depression as described in category 1, Paula then entered a stage of (self-) acceptance and Lisbon felt like her true home. "This is really the place where I meant to be." (footage Paula)

Figure 31 "Dagmar Interview - How & Where" still

### 7.2.3. Ad Category 3 "Struggles"

The third category called "struggles" is a very broad spectrum of external, as well as the connected internal issues the women were confronted in the context of moving places. Documentary cinema tries to convey "authentic" stories, which are inspired by everyday actions. It was the intention of the author to show the diversity of simple, every day struggles we are confronted when leaving a country behind and reinventing themselves in another place. To speak openly about these issues was an important aspect of this project, as the goal is to create awareness and induce acceptance. The project was inspired by an autobiographical experience of a journey away from anxiety towards catharsis and in this process, struggles seemed to be inevitable. However, as heterogenous as the group of women is, so were the issues being discussed. In

Dagmar's case she described the struggles of living in London, which triggered her decision to move to Portugal. "The fact that you need a good job, rents are going up all the time and life felt very much like a struggle." (Dagmar) The woman Mandy reflects upon her issues as something to benefit from, which correlates with the goal of the author to spread acceptance. "I can't say it's been easy, because I am always on the edge, but it's the struggles that give our life colour." (Mandy) In the example of Paula the struggles of course were connected to the feelings of depression she experienced when arriving in Portugal. "I found myself in this completely new environment and it was difficult to adapt." (Paula) She talks about a job offer she accepted which did not correlate with her personal vision since this company she worked for only seemed to care about profit. And lastly, Katie, shared her experience of feeling lost in a different culture with habits that are different from her home Tennessee. There, she said, the culture is very friend-based where in contrast Portugal is more family based. Since she had neither of both, living in Lisbon was very stressful for her. In her own words her relationship to Lisbon is like an "arranged marriage", since she did not choose it in the first place, but still ended up here.

#### 7.2.4. Ad Category 4 "Reinvention of the self"

When going on a journey – inwards and outwards- we pass a stage of transition and change. For a person migrating this means to adapt to a new culture, maybe climate and different habits. While dealing with these confrontations it is certain that someone's own position in life and his/her personality are critically reviewed. This stage allows for the person to try new things and give up on habits that no longer are needed. The women of the project describe it very accurate: "There is nothing that is really connecting me to either the place or the people - I'm like a white sheet of paper and whatever I am gonna write on it is what I decide to write on it." (Dagmar) Being confronted with a new situation in life also shows us how we respond to difficulties and struggles which helps us to mature. "Since I am here in Lisbon I have had the time to focus on these more personal issues and to work on them." (Thais)

Even the process of creating the documentary itself meant to accept a challenge and to engage with personal issues in a creative way which could be seen as the process of reinvention as well.

### 7.3. The Intro:

The project starts with an autobiographical aspect, telling the story of the filmmaker dealing with “uncertainty” or more specifically with anxiety. By doing so, a metaphor of birds is used, showing the ambiguity of a relationship towards them as being afraid on the one hand and being fascinated by them on the other. The bird, as animal with wings symbolizes freedom and represents the existence of a journey. These attributes, the feeling of having the freedom to move and liberation refers to the key motif of the documentary itself. The stories of the women deal with an immigration experience and the desire to be free or to find a new home. The bird, that arises as the idea – as liberating thought- then travels to Lisbon where it meets the different women. Visually, it was interesting to engage with this idea of a journey bird, which is embodied as animated sequences. A logical consequence therefore was to work with shadows or better „silhouette phantasm “which also reminds of a certain style of animation which was created by Lotte Reininger.

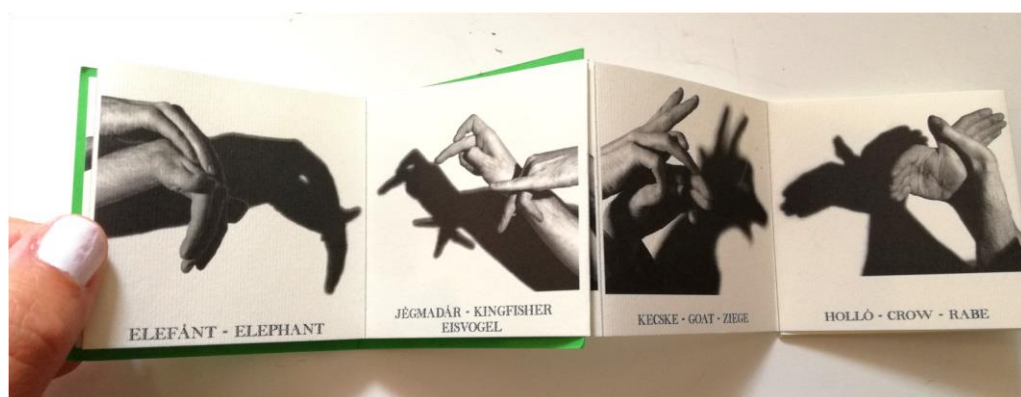


Figure 32 Booklet - Manufaktor Múterem Budapest

Once the animated bird emerges, it then travels through an illustrated map of the different districts of Lisbon to visit each woman. The whole narration is based upon this principle of using a geographical map of Lisbon connecting the women in a way.

### The Ending:

In the end we have a mixture of voice-overs which are fragments of the interviews of the women, animation and live action. Everything here is combined in order to create a feeling of reflection of what has been said, but maybe also to understand the „procedure of processing“all the information we received. One of the above-mentioned case studies

“An Eyeful of Sound” served as inspiration for this rhythm. and Life as ambiguous joy and struggle is shown in a two-faced representation of the filmmaker. There is a sharp contrast between light and darkness which creates an imaginary line on which the animated character walks on a tightrope around uncertainty. The conclusion ends in suspension; we do not know if the character will succeed walking on the tightrope or not, because life itself is uncertainty. So, we can see the topic stays ambiguous until the actual ending of the movie.



Figure 33 Walking on tightrope animation,ending

#### 7.4. THE CREATIVE PROCESS

The actual process of animating started after the filming and editing of the live action footage was completed. This was the case in the month of February. As mentioned before, the selection of where animation would take place organised around different aspects, such as what could the animation help to convey in this scene and how could the space of be used in order to emphasize the amount of work which was put into this animated sequence. Since the final project uses analogue, as well as digital methods to animate, the duration of creating just one sequence is long and it required a lot of work and patience. To give an example: Only the flower scene in the interview with Dagmar needed 16 frames of different flowers. These frames were drawn on vegetable paper with chinese ink. Depending on the animation sequence, it sometimes was necessary to understand the movement of the animated object.

Richard Williams (2009) refers to spacing and timing and the two basic elements in animation, since it decides when the action takes place and how the rhythm is created. In the introduction sequence we see an egg inside of the “bird’s nest”, which is about to crack open. The egg of course has a distinct shape and it was important to understand how the movement from one side to the others would look like. Determining these key positions then helped to draw the in-betweens and the key frames themselves.

In total, a variety of materials were used, such as Chinese ink, watercolours, artist felt pen, photoshop brushes and stamps. The animations therefore were very experimental and vary in styles.

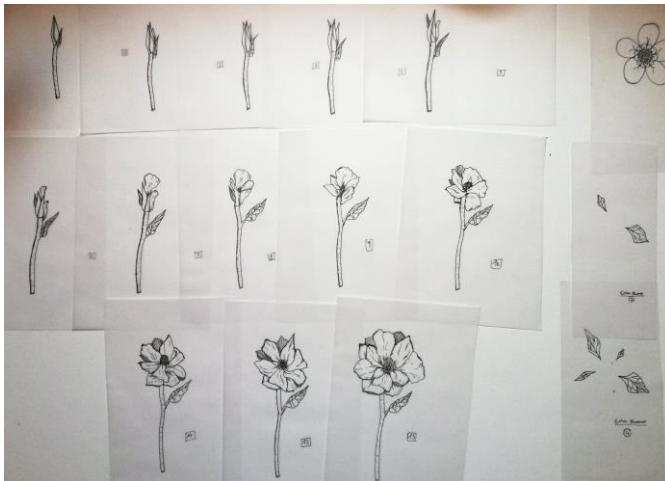


Figure 34 "Flower- Video Dagmar- frames



Figure 35 Egg cracking -Intro frames

Another technique which was used was “rotoscoping”, which was invented by Max Fleischer in the 1930’s. (Pointer: 2017) Here, an image is being traced either by hand which



used to be done by using a piece of glass, or digitally in programmes such as Photoshop or After Effects. In the final project we find an example of a painted background with a recording of Paula speaking in the foreground. The tracing was done in After Effects, masking out the shape of Paula and replacing the original background with the painted night sky.



Figure 36 rotoscoping example Paula

Another example, which was realized in Photoshop, can be found in the interview with Thais. Here, Thais was manually traced every third frame while she speaks about her experience in Brazil. The traced image then was placed slightly shifted to the left to emphasize the absentmindedness she felt during her last months in Rio de Janeiro.





Another aspect which was important was the organization of sound. Due to the fact that this is a master project of visual culture, mastering sound was a whole new area to explore. However, by using two different microphones: a shotgun on the DSLR and a ZOOM microphone for ambiance and interviews it was possible to gather the necessary sound material. During the stages of filming a little collection of sounds (sound library) was created with specific noises, such as chirping birds, park ambience or car sounds. In addition, especially for the animated sequences, free sound effects were used to add humour to the situation and to emphasize the feeling the animations should evoke in the viewer. For example in the sequence of Paula speaking about meditation we can hear a “Gong” sound in the background. Another example is Thais when she speaks about the promised land and we can hear a “hallelujah” chorus. The whole project was carried out during approximately 10 months, from the months of October 2017 until the delivery date of July 2018. As it followed the principle of a circular approach, various tasks sometimes had to be repeated. This principle was already explained in the chapter of methodology. The following chronogram was created to visually explain the creative process.

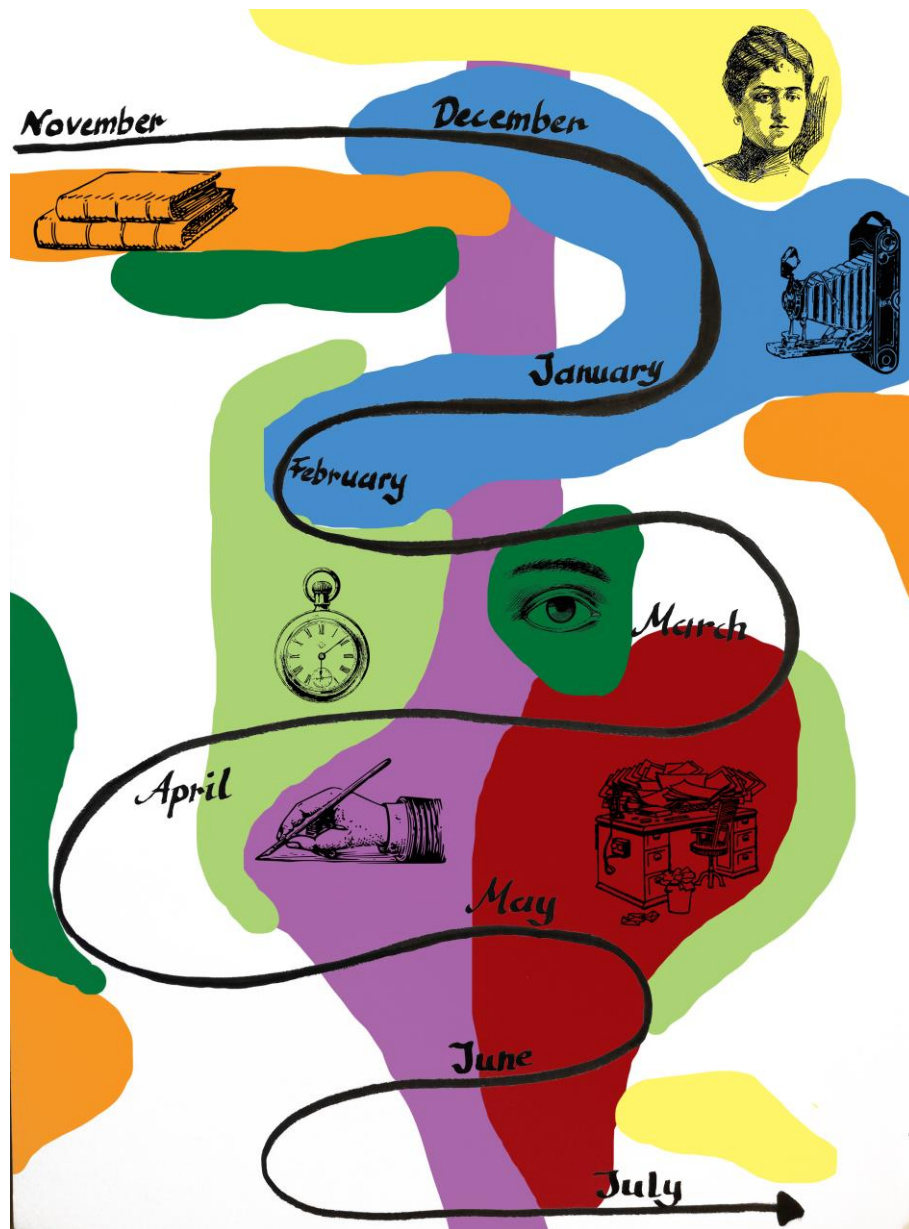


Figure 39 Chronogram of the creative process

## 7.5. CONCLUSIONS:

In the course of this project different aspirations could be verified. Through the literary and visual investigation on the state of the art an understanding of the origins and developments in animation were studied. Furthermore, their placement within the realm of cinema. Being familiar with existing projects and also by watching various animated videos it was possible to develop a certain sense of timing and rhythm. The author strived for a free,

experimental frame in which the animations of the final project were created. This can be understood as a space for creative freedom, for finding a personal style within a broad range of possibilities with various technical approaches. In fact, the opportunities of translating recorded information into visual language were more or less infinite, as the concept of animation itself is extremely open. The choice to work with a more traditional approach of 2D, mostly frame by frame animations was taken due to two factors: personal aesthetic preference and technical know-how. In terms of technical knowledge, it was possible to apply existing knowledge and at the same time acquire new manners of creation. The implementation of animating sequences helped to understand how important planning and trying stages are to succeed in the end. As a result, the animations worked their purpose, but the efficiency of such an approach is questionable since it is very time consuming and should not be conducted by a single author. In this sense, the practical implementation represented itself as a challenge to the author.

Working in collaboration with different woman was a reward, since the author's own creative boundaries could be explored within the frame of someone else's perception of life. Life itself is complex and so is the representation of it. As part of documentary cinema, the project aimed to create authentic images. However, this claim was critically reviewed in this research paper, questioning subjectivity in representation. Regardless, the goal of giving the women a voice to share their own stories was accomplished. Along with the aim to create awareness around the discussed topics; struggles and negative feelings in life which always will be part of our lives, and to endow these experiences with positive connotations.

The beginnings of the project, the search for participants and the stages of planning were extremely educational for further endeavours, since it showed the author her limits of accessing people and of only working with material which was at her disposal. Overall, the project was successful, but it could have been shortened and its content reduced following the examples of current animated documentaries which usually last between 25-40 minutes.

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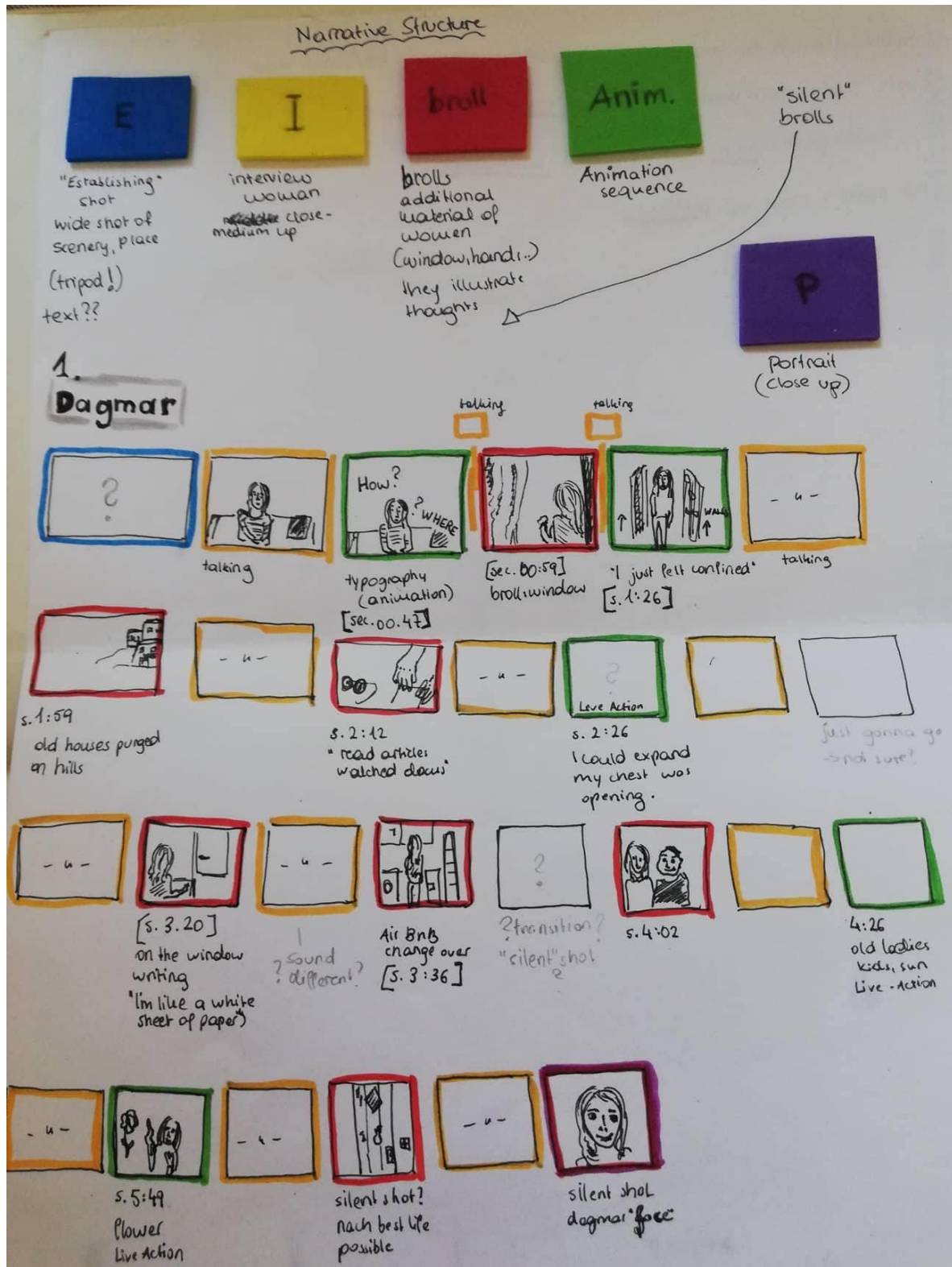
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- 5) United Nations Reports,  
[http://www.un.org/en/development/desa/population/migration/publications/migrationreport/docs/MigrationReport2017\\_Highlights.pdf](http://www.un.org/en/development/desa/population/migration/publications/migrationreport/docs/MigrationReport2017_Highlights.pdf) last consulted 30<sup>th</sup> June 2018

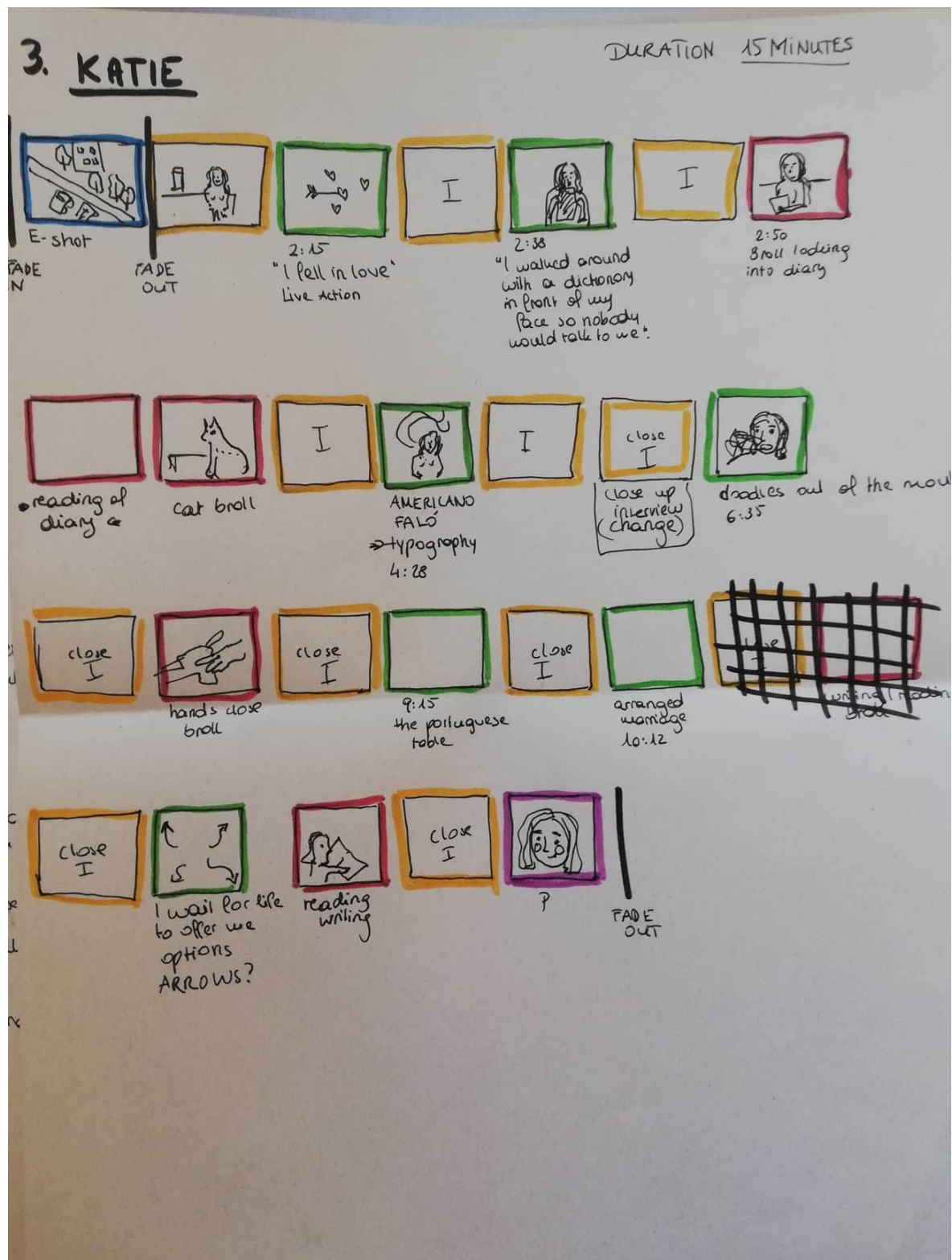
#### VIDEOS:

- 1) Brancato, M. [urtovox] (2017, February 5<sup>th</sup>) Món Lungs available at  
<https://www.youtube.com/watch?v=O9of-cnfdl8> last consulted 30<sup>th</sup> June 2018
- 2) Heller, M.(Director) (2015) Diary of a teenage Girl [movie] United States, Sony Pictures last consulted 30<sup>th</sup> June 2018
- 3) Hodgson, J. (2011, November 17<sup>th</sup>) Feeling my way. Available at <https://vimeo.com/32255983> last consulted 30<sup>th</sup> June 2018
- 4) Moore, S. (2010, May 11<sup>th</sup>) An Eyeful of Sound. Available at <https://vimeo.com/11649675> , last consulted June 30<sup>th</sup> 2018
- 5) Nylund, A-S. (2011, June 15<sup>th</sup>) Available at <https://vimeo.com/25149104> last consulted 30<sup>th</sup> June 2018
- 6) Rejon, A.G. (Director) (2015) Me, Earl and the dying Girl [movie] United States, Fox Searchlight Pictures last consulted 30<sup>th</sup> June 2018

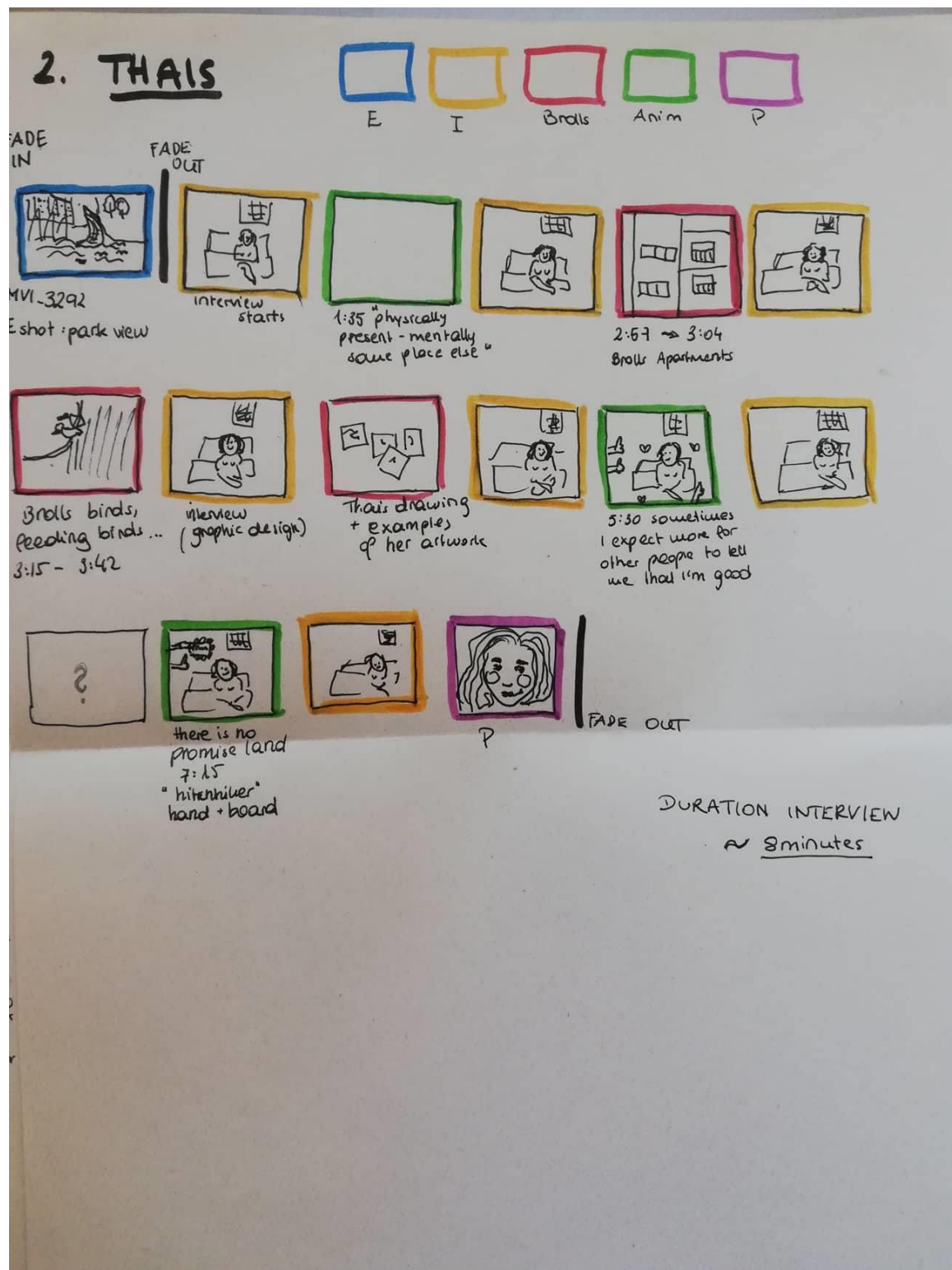
Annexes :

Narrative Structure : example Dagmar



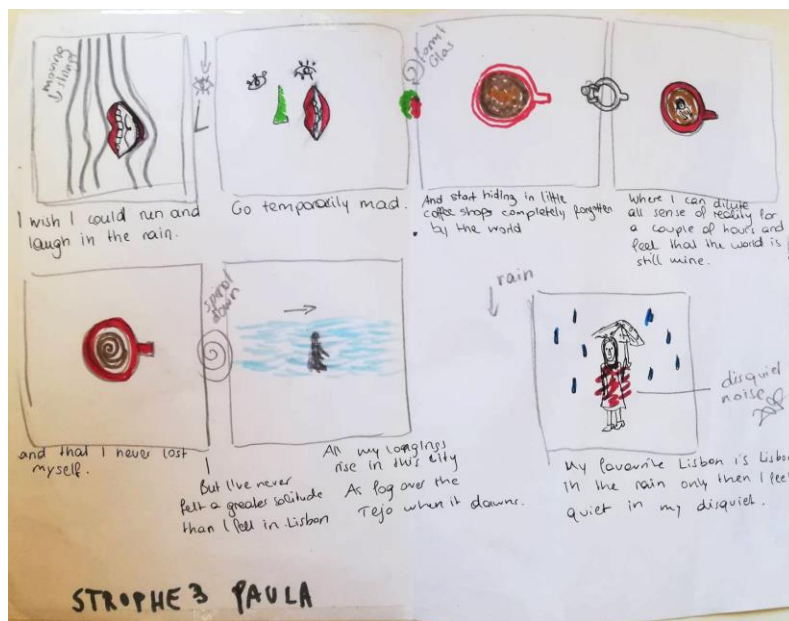




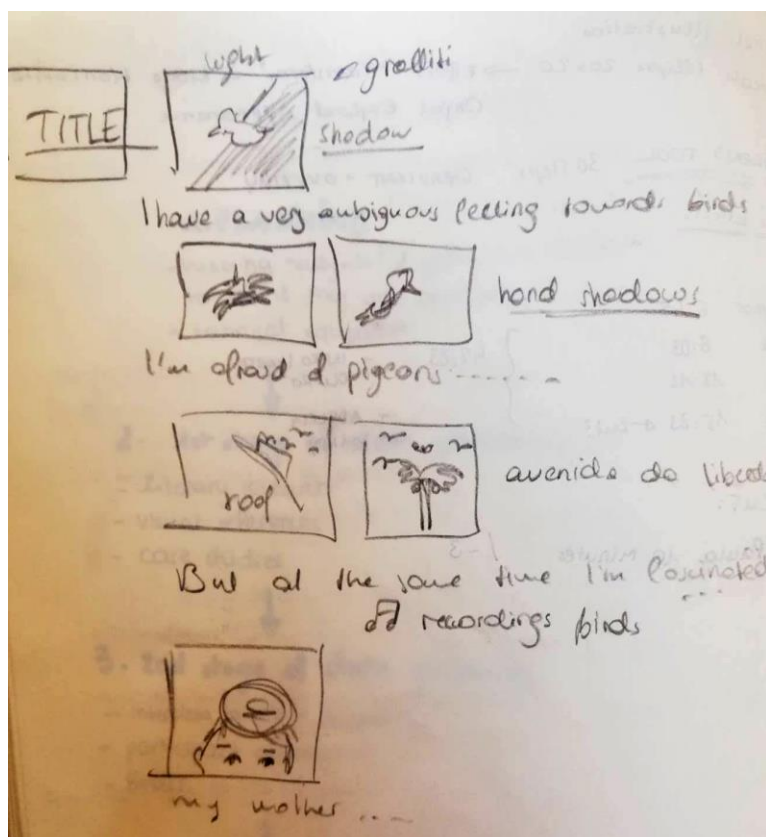




## Example of Storyboarding : Paula's poem animations



## Examples Storyboarding INTRO sequence



BENFICA  
ARROIOS  
LUMIAR  
PRINCIPE  
REAL  
ESTRELA

handwritten districts of Lisbon where the women live



Collection of watercolour and colored pencil drawings/frames for animation





Collection of frames drawn on vegetable paper



The five women of the project -collage for INTRO

## ANIMATION AND LIVE ACTION CHRONOGRAM

**1914**



**Windsor McCay**  
frame by frame  
handrawn

**1918-1929**



"Out of Inkwell" Series

**1933**



**King Kong**



**Alice in Wonderland**  
The Walrus & the Carpenter



**1946**

**Song of the South**  
DISNEY



**1964**

**Mary Poppins**  
DISNEY

**1993**

**Jurassic Park**



**1988**



**Who framed  
Roger Rabbit?**

since the 1990's there has  
been a increasing use of  
animation or animated  
sequences within live action  
footage....

## List of Animations:

- 1) Intro
- 2) diagonal line
- 3) birds flying
- 4) bird's nest typography
- 5) subway anxiety scene
- 6) egg hatching
- 7) flying bird
- 8) Lisbon animated map
- 9) London scene
- 10) how & Where
- 11) confined in London
- 12) expansion
- 13) simple images (sun, kids)
- 14) old ladies gossiping
- 15) flower scene
- 16) Brazilian cupid
- 17) dictionary
- 18) cat close up
- 19) arranged marriage
- 20) life offering options
- 21) tea smoke
- 22) prison gate
- 23) LISBON IN THE RAIN (animated poem)
- 24) Book club typography
- 25) night sky
- 26) hearts -love
- 27) zen masters
- 28) OM
- 29) the grim
- 30) Freedom & Adventure Typography

- 31) photo hand
- 32) rain and sun
- 33) Margaret Thatcher
- 34) smoke -chimney
- 35) dancing Mandy
- 36) Waiting for Godot
- 37) colours
- 38) mentally else where
- 39) likes facebook
- 40) crafty sprinkles
- 41) promised land
- 42) walking on tightrope